



# *The Inland Printer*

VOLUME 83  
NUMBER 1

APRIL 1929

Another  
WISE WOOD  
Product



# VIRKOTYPE

Thermographic Compounds can be rightly judged only by RESULTS. And on this basis, Virkotype Compounds are—and always have been—supreme.

Other compounds may be bought in a similar-looking can at a price lower than the cost of the Virkotype product, but if you and your customer want uniformly perfect raised effects, do not experiment—use *incomparable* Virkotype Compounds.

Virkotype Compounds are available in Snowdrift (Transparent, High Gloss), Engraving (Dull), Seafoam (White), Aluminum (Silver), Copper (Red Gold) and Bronze (Yellow Gold)

*Always use Virkotype INKS with  
Virkotype COMPOUNDS*

WOOD, NATHAN & VIRKUS CO.

INCORPORATED

112 Charlton Street, New York

*Double-Quick*  
AUTOMATIC

## METAL FURNACE

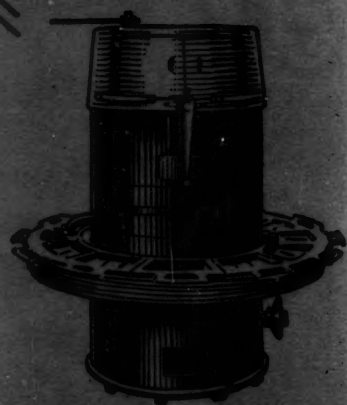
Keep dirt and dross out of your ingots and out of your composing machines! Re-smelt your metal the Double-Quick way. The Double-Quick Automatic Metal Furnace protects metal by minimizing oxidation. It is simple, economical and speedy.

By the double use of heat, this furnace reduces gas consumption, speeds up production, saves valuable metal and avoids fumes and smoke. With it, metal is always *thoroughly* mixed and ingots are *uniformly* clean, because metal is drawn from bottom of pot.

*More than 1,500 now in use. Write for  
descriptive booklet*

AUTOMATIC FURNACE COMPANY

112 Charlton Street, New York



Another  
WISE WOOD  
Product



*Is Your Competitor a*  
**PRICE-CUTTER**, *or does he*  
*produce more at* **LOWER COST?**

---

Does he consistently underbid you, yet continue to make his business show a profit?

Perhaps up-to-date equipment and more efficient production is giving him an advantage you cannot hope to overcome with your facilities. Present day business methods do not allow for machinery that is approaching obsolescence.

That is the reason why progressive printers everywhere are changing to the Ludlow system—the most economical method of producing job and display composition.

If you are finding it a problem to make your composing room show a profit, yet meet competition, you should have the complete story of the Ludlow—which will be sent without obligating you in the slightest degree.

*Ludlow Typograph Company*

2032 Clybourn Avenue, Chicago

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# The Figures Tell the Story

## 1900

In 1900 there were approximately 25 trade composition plants in the United States with equipment valued at somewhere around \$250,000.

## 1910

By 1910 the number of such plants in America (including Canadian plants) had increased to nearly 200, the equipment value being about \$2,000,000.

## 1920

From 1910 to 1920 trade composition plants in America had increased in number to about 750, and the investment value had grown to \$10,000,000.

## 1929

The close of 1928 showed nearly 1,300 plants serving printers with typesetting, and the replacement value of equipment used had reached the approximate sum of \$30,000,000.



It is significant that Trade Typesetting Plants taking advantage of the high quality of Wilke's Type Metals lead the industry in rendering satisfactory service, and in the rapid development of their typographic facilities.

## Metals Refining Company

HAMMOND, INDIANA

New York Office: 461 Eighth Avenue

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***Metals of the Highest Quality for All Typesetting and Typecasting Machines***

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Published monthly by The Inland Printer Company, 330 South Wells Street, Chicago, Illinois. Subscription rate \$4.00 a year; 40c a copy. Canadian, \$4.50 a year; foreign, \$5.00 a year. Entered as second-class matter, June 25, 1885, at the post office at Chicago, Illinois, under Act of March 3, 1879.

**ANNOUNCING THE INTERTYPE**

# **BODONI MODERN**

**For economical line casting machine composition . . . the smart type . . . the real black type that is in demand by most advertisers . . . Intertype Bodoni Modern . . . Now ready in 10, 12, 14, 18 and 24 point, Roman and Italic. Get in touch with the nearest Intertype office. Ask for specimens.**

**Intertype matrices will run in other line-casting machines**



**INTERTYPE CORPORATION: New York 1440 Broadway; Chicago 130 N. Franklin St.; New Orleans 816 Howard Ave.; San Francisco 152 Fremont St.; Los Angeles 1220 S. Maple Ave.; Boston 80 Federal St.; London; Berlin.**

Set in 24 Point Bodoni Modern. Heading enlarged and reversed

# NOW-



## more than ever



### **HAMILTON COMPOSING-ROOM FACILITIES**

are essential to economical production in your plant. Increase Net Earnings of 1929 over those of 1928 by eliminating waste effort. Do away with time-waste by using Hamilton-made Labor-Saving equipment.

### **HAMILTON MANUFACTURING COMPANY**

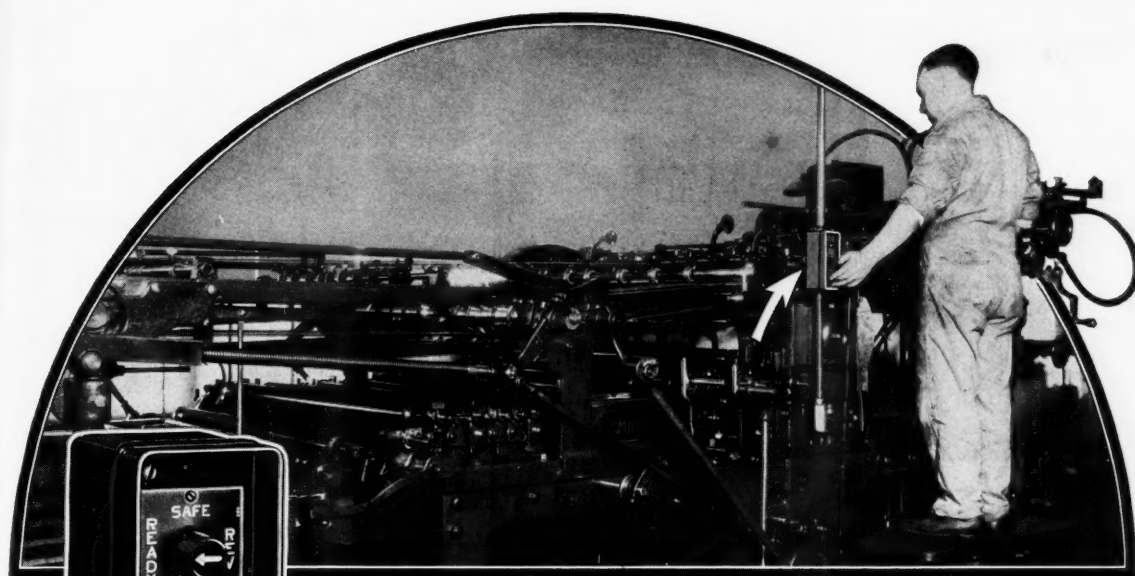
*Two Rivers, Wisconsin*

*Eastern Office: Rahway, New Jersey  
Pacific Coast Branch: 4440 E. 49th St., Los Angeles*

*Hamilton Goods are Sold by  
Prominent Typefounders and Dealers Everywhere*

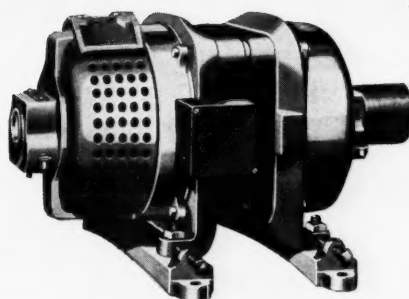






*Kimble Push Button Control actually places complete mastery of cylinder press operation at the finger tips of the operator.*

*The sturdy Kimble Motor is designed to stand alike the wear and tear of frequent starting, inching, and reversing, as well as long runs at high speed.*



## Kimble Motors Insure Production

**P**ROGRESSIVE printers know the importance of motors and control equipment especially fitted to press requirements. Experience has taught them that ineffective control means waste of time and loss of production.

Kimble cylinder press motors have been designed especially for cylinder press drive. Over a period of twenty years Kimble motors and control have been adjusted accurately to the requirements of printers.

During this long period Kimble engineers have applied motors and control equipment to every type of press made in the United States. They can recommend from actual experience the motor which will give you the best results on any press.

Capitalize the experience of Kimble Engineers. Get their recommendation when you need a motor for a new or old press. It is insurance of motor satisfaction.

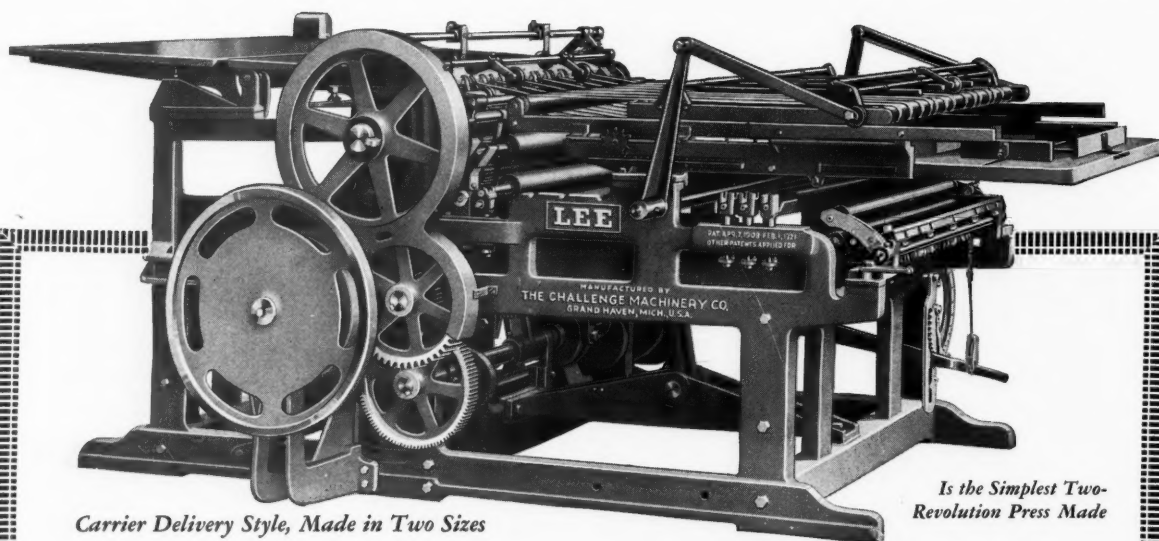
*Ask your supply salesman or write us.*

**KIMBLE ELECTRIC COMPANY**  
634 North Western Avenue : : : Chicago, Illinois

# KIMBLE MOTORS

Made for Printers since 1905

Please Mention THE INLAND PRINTER When Writing to Advertisers.



*Carrier Delivery Style, Made in Two Sizes*

*Is the Simplest Two-Revolution Press Made*

## LEE Two-Revolution Presses

Due to the moderate first-cost and low upkeep, combined with ease of handling and superior product, many progressive printers now operate one or more LEE PRESSES—printers who otherwise would not have found it possible to own such a really high-class all-round money-making two-revolution press.

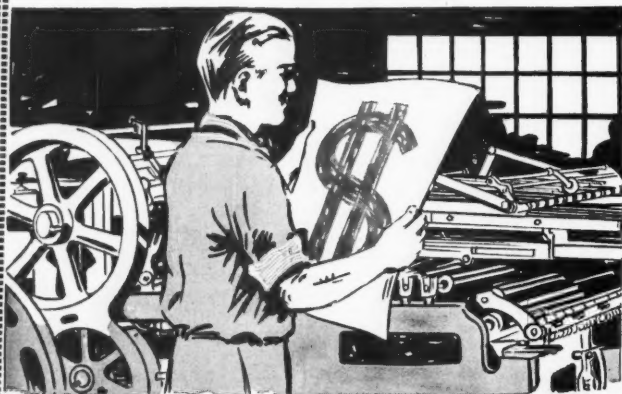
LEE PRESSES will handle any size sheet, in one or more colors in perfect register, from 8½x11 up to the rated capacity of either size press, and do it quickly and most economically, for they are the simplest two-revolution presses made.

LEE PRESSES are made in two sizes and styles, as follows: No. 38, Carrier or Fly Delivery Styles, Bed 26x38, Form 22x35, Sheets up to 24x36 inches. No. 42, Carrier Delivery Style Only, Bed 29x42, Form 25x38, Sheets up to 26x40 inches.

*Write to Us or Any Live Dealer Today for Literature, Prices and Terms*

**The Challenge Machinery Co., Mfrs., Grand Haven, Mich.**

Chicago, 17-19 E. Austin Ave.—WAREHOUSE BRANCHES—New York, 200 Hudson St.



**You Can Produce  
More and Better  
Work at Lower  
Production Costs  
With a Lee Press**

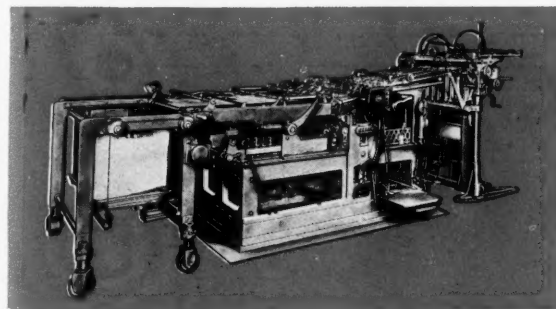
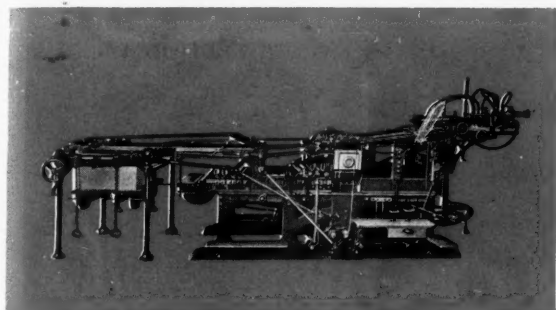
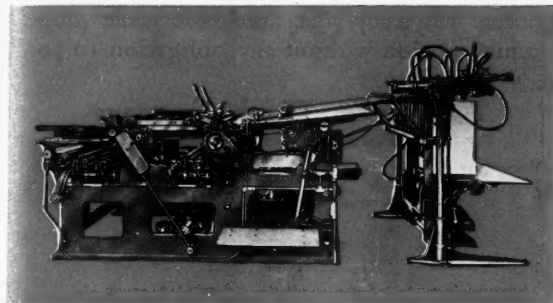
**NOTE**—Our interesting magazine "The Printers Album" sent free to those in the Graphic Arts who ask for it.

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

# FOR PONY PRESSES

DEXTER SIMPLIFIED FEEDERS GIVE

**QUALITY  
PRINTING  
AT  
MODERATE  
COST**



High Grade Presswork requires long hours of makeready which naturally raise the cost. But the time saved with extra production of 20% to 40% more sheets per hour obtained by Automatic Feeding neutralizes the cost of extra makeready, even on comparatively short runs. Results—Higher Quality at a Lower Cost.

Dexter Simplified Feeders are built for Miehle, Babcock and Whitlock Presses up to bed size 30 x 43". Write for literature telling you of the advantages and profits of Automatic Feeding.

## DEXTER FOLDER COMPANY

28 West 23rd. St.  
NEW YORK N.Y.

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

# KREOLITE

## Printers Need Good Floors

Whether it is the ponderous weight and vibration of printing presses or the constant trucking of forms or heavy paper stocks, a good, strong, resilient flooring is necessary. Printers everywhere have found **Kreolite Wood Block Floors** have solved these problems.

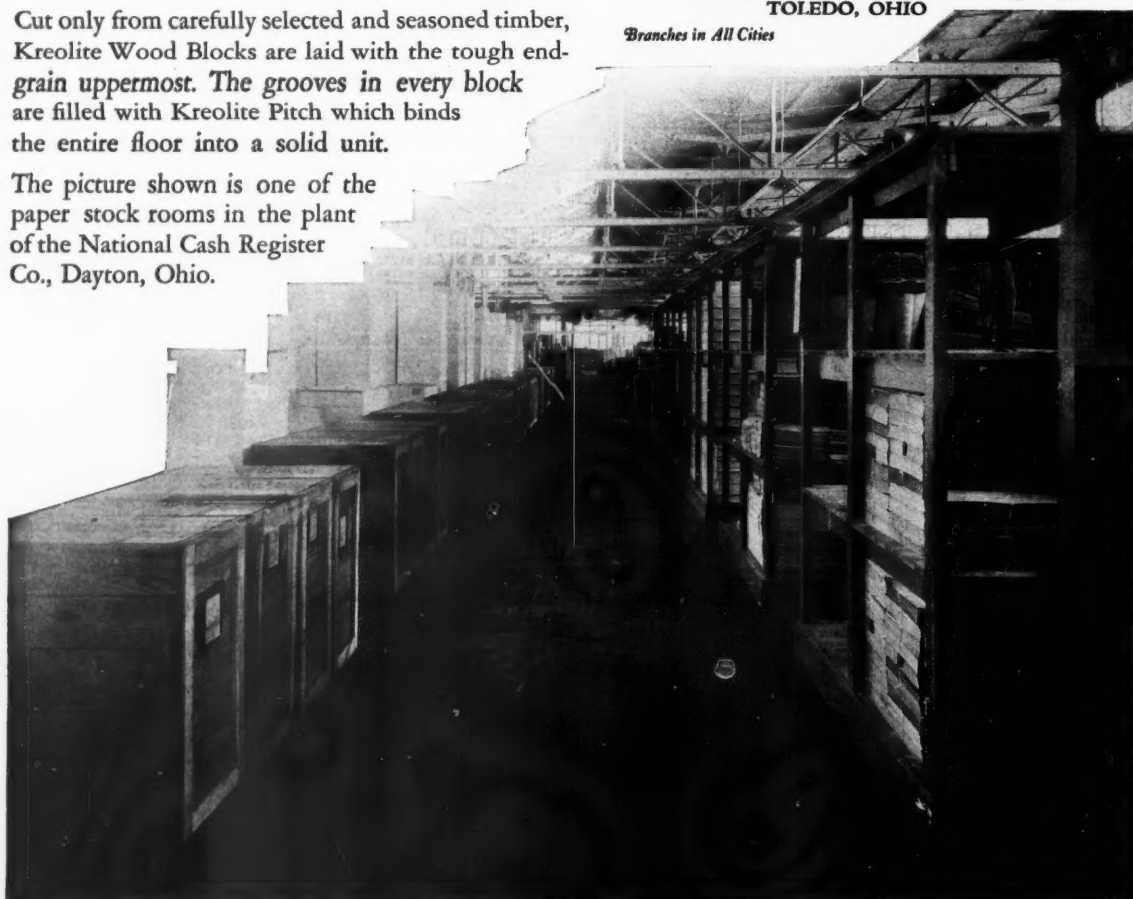
Cut only from carefully selected and seasoned timber, Kreolite Wood Blocks are laid with the tough end-grain uppermost. The grooves in every block are filled with Kreolite Pitch which binds the entire floor into a solid unit.

The picture shown is one of the paper stock rooms in the plant of the National Cash Register Co., Dayton, Ohio.

Send your flooring problem to us for solution. Our engineers will study your needs and make proper recommendation without any obligation to you.

**The Jennison Wright Company**  
TOLEDO, OHIO

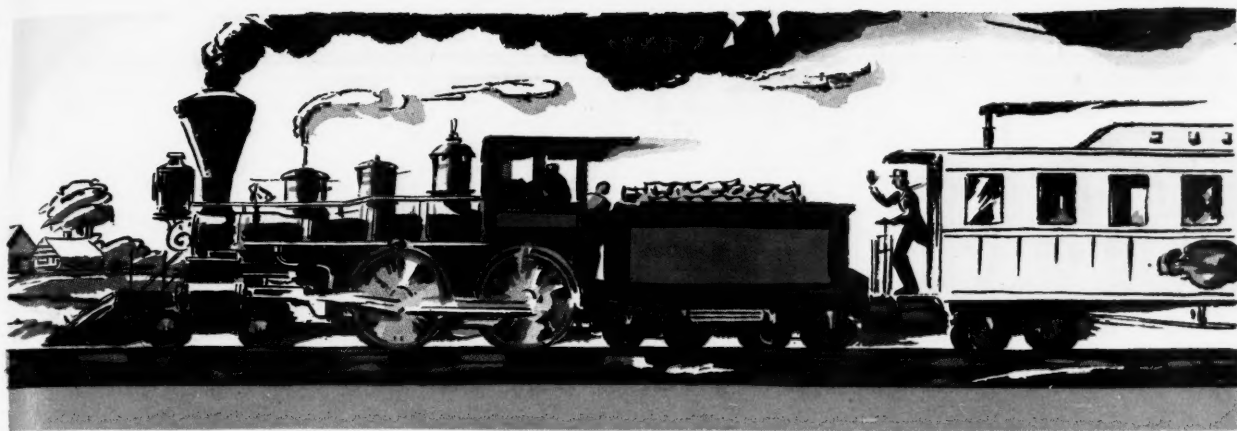
*Branches in All Cities*



# FLOORING

WOOD  
BLOCK





# THE RAILROAD

Modern advertising would not have been possible if the Railroads had not spread like arteries into every section of America, transforming deserts and prairies into towns and cities, creating a single market out of a thousand isolations. Ships discovered America, but Railroads, more than anything else, made its civilization possible. This greatest messenger of American civilization carries in its mail pouches—in its loads of papers and periodicals—the messages of the printing press to every person throughout this land.

## WESTVACO FOLDING ENAMEL



A WESTVACO SURFACE FOR EVERY PRINTING NEED

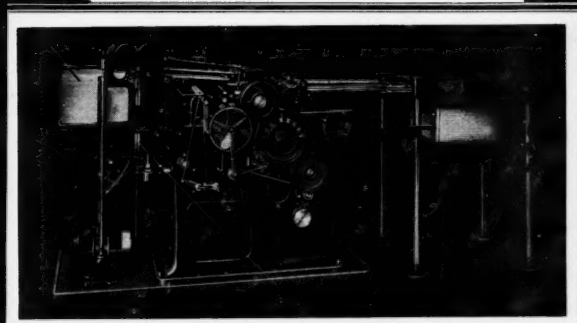
# *The* MILL PRICE LIST *Distributors of* WESTVACO MILL BRAND PAPERS

ATLANTA, GA.	The Chatfield & Woods Co. 29 Pryor Street, N. E.	RICHMOND, VA.	Richmond Paper Co., Inc. 201 Governor Street
AUGUSTA, ME.	The Arnold-Roberts Co.	ROCHESTER, N. Y.	The Union Paper & Twine Co. 25 Spencer Street
BALTIMORE, MD.	Bradley-Reese Company 308 West Pratt Street	ST. LOUIS, MO.	Graham Paper Company 1014 Spruce Street
BIRMINGHAM, ALA.	Graham Paper Company 1726 Avenue B	ST. PAUL, MINN.	Graham Paper Company 16 East Fourth Street
BOSTON, MASS.	The Arnold-Roberts Co. 180 Congress Street	SAN ANTONIO, TEX.	Graham Paper Company 130 Graham Street
BUFFALO, N. Y.	The Union Paper & Twine Co. Larkin Terminal Building	SAN FRANCISCO, CAL.	West Virginia Pulp & Paper Co. 503 Market Street
CHICAGO, ILL.	West Virginia Pulp & Paper Co. 35 East Wacker Drive	SPRINGFIELD, MASS.	The Arnold-Roberts Co. 42 Hampden Street
CINCINNATI, O.	The Chatfield & Woods Co. 3rd, Plum & Pearl Streets	WASHINGTON, D.C.	R.P. Andrews Paper Co. First & H Streets, S. E.
CLEVELAND, O.	The Union Paper & Twine Co. 116-128 St. Clair Avenue, N. W.		
DALLAS, TEXAS	Graham Paper Company 1001-1007 Broom Street		
DES MOINES, IA.	Carpenter Paper Co. of Iowa 106-112 Seventh Street Viaduct		
DETROIT, MICH.	The Union Paper & Twine Co. 551 East Fort Street		
EL PASO, TEXAS	Graham Paper Company 201 Anthony Street		
HOUSTON, TEXAS	Graham Paper Company 1002-1008 Washington Avenue		
KANSAS CITY, MO.	Graham Paper Company 332-336 W. 6th Street, Traffic Way		
MEMPHIS, TENN.	Graham Paper Company 411 South Main Street		
MILWAUKEE, WIS.	The E.A. Bouer Company 175-185 Hanover Street		
MINNEAPOLIS, MINN.	Graham Paper Company 607 Washington Avenue, South		
NASHVILLE, TENN.	Graham Paper Company 222 Second Avenue, North		
NEW HAVEN, CONN.	The Arnold-Roberts Co. 15 Orange Street		
NEW ORLEANS, LA.	Graham Paper Company S. Peters, Gravier & Fulton Streets		
NEW YORK, N.Y.	West Virginia Pulp & Paper Co. New York Central Building, Park Avenue at 46th Street		
OKLAHOMA CITY, OKLA.	Graham Paper Co. 15-17 E. California Avenue		
OMAHA, NEB.	Carpenter Paper Company Ninth & Harney Streets		
PHILADELPHIA, PA.	West Virginia Pulp & Paper Co. Public Ledger Building		
PITTSBURGH, PA.	The Chatfield & Woods Co. of Pennsylvania Second & Liberty Avenues		
PROVIDENCE, R.I.	The Arnold-Roberts Co. 86 Weybosset Street		



*Manufactured by*  
**WEST VIRGINIA PULP  
AND PAPER COMPANY**

# Invest in Efficiency



*The Style B Kelly Automatic Press with  
Extension Delivery and Fan*

*The printing press yielding maximum income must be productive. Efficiency in the pressroom equipment is a major consideration in every printing plant*

## **The Kelly Automatics are the most profitable of all printing presses because they are the most efficient**

To decide the kind of press best meeting exacting or ordinary requirements necessitates a study of each machine offered and what it will accomplish.

Investigation is imperative. Claims are not accomplishments. Thousands of printers have passed on this question and selected Kellys. Thousands more will do so when the superiority of Kelly Automatic Presses as efficient printing units is known to them.

Kelly users are never disappointed in quality of printing, production, or income from operation. This is the record of fifteen years of accomplishment.

There are at present over 7000 Kelly Automatic Presses in operation, nearly half of which have been installed after an initial purchase of one machine.

Many Kellyized plants have two to twenty-four Kelly Presses in continuous operation. Why?

*For sale at all Selling Houses of the*

## **AMERICAN TYPE FOUNDERS COMPANY**

*Sold also by Barnhart Brothers & Spindler, all selling houses; Sears Company Canada Limited, Toronto - Montreal - Winnipeg;  
Alex. Cowan & Sons, Ltd., all houses in Australia and New Zealand; Camco (Machinery) Limited, London, England;  
National Paper and Type Co., Central and South America, Mexico, Cuba, Porto Rico and West Indies*

SET IN MODERNIQUE WITH LOUVAIN MEDIUM AND ITALIC HARLEQUINS

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

### *An "Investment in Efficiency"*

is shown in the following terse statement from George P. Schlicher & Son, Allentown, Penna., after years of experience with Kelly Presses:

"We might further say, in regard to the Style B Kellys, after seeing these newer models in operation, we are more than ever convinced that the Kelly Press is still the best producer in our shop. We now have four Kellys in operation and four other mechanically fed presses and we find that our production from Kellys as well as the class of work we are getting has been the determining factor in placing these two additional Style B Kellys in our pressroom."



# STREET AND SMITH

uses G-E motors and control exclusively

To publish—on *schedule time*—Street & Smith's imposing list of weekly, semi-monthly, and monthly magazines, requires the utmost in dependable equipment.

To meet this exacting service, G-E motors and controllers are used exclusively on all presses and auxiliary equipment. Every Street & Smith publication is printed and bound on G-E equipped machinery.

Whether your plant consists of a single job press or a battery of rotaries, G-E Motorized Power can give you a new conception of economical, dependable, and flexible drive. Your nearest G-E office is ready to supply complete information.

Apply the proper G-E motor and the correct G-E controller to a specific task, following the recommendations of G-E specialists in electric drive, and you have G-E Motorized Power. Built in or otherwise connected to all types of industrial machines, G-E Motorized Power provides lasting assurance of performance that builds confidence.



**Motorized Power**  
—fitted to every need

## GENERAL ELECTRIC

GENERAL ELECTRIC COMPANY, SCHENECTADY, N. Y., SALES OFFICES IN PRINCIPAL CITIES

200-242





## IDEAS GALORE FOR A POSTAGE STAMP

AND the stamp will be canceled when it reaches us, for all it need do is to bring your request for the demonstration portfolios of the versatile Collins Cover Papers that are particularly suited to fraternize with Collins LAID-TONE BOOK and singularly suited to go beautifully with any other book paper you care to select.

With the complete set of Collins cover paper portfolios in your files (one who received them said that they were worthy of his library) you will have the essential information about such modern covers as LAID-MARK, CASTILIAN, OLD SPANISH, JAVANESE, NEW LIBRARIAN, LAIDTONE TRANSLUCENT, and FABRATONE.

Without the complete set, you are—well, you're just adrift in a boat without any oars. For the covers that Collins makes complete the ensemble like a coat of Duco the automobile, a frame the etching or clothes the man. The essential thing is where we shall send them. When we shall send them, of course, is NOW!

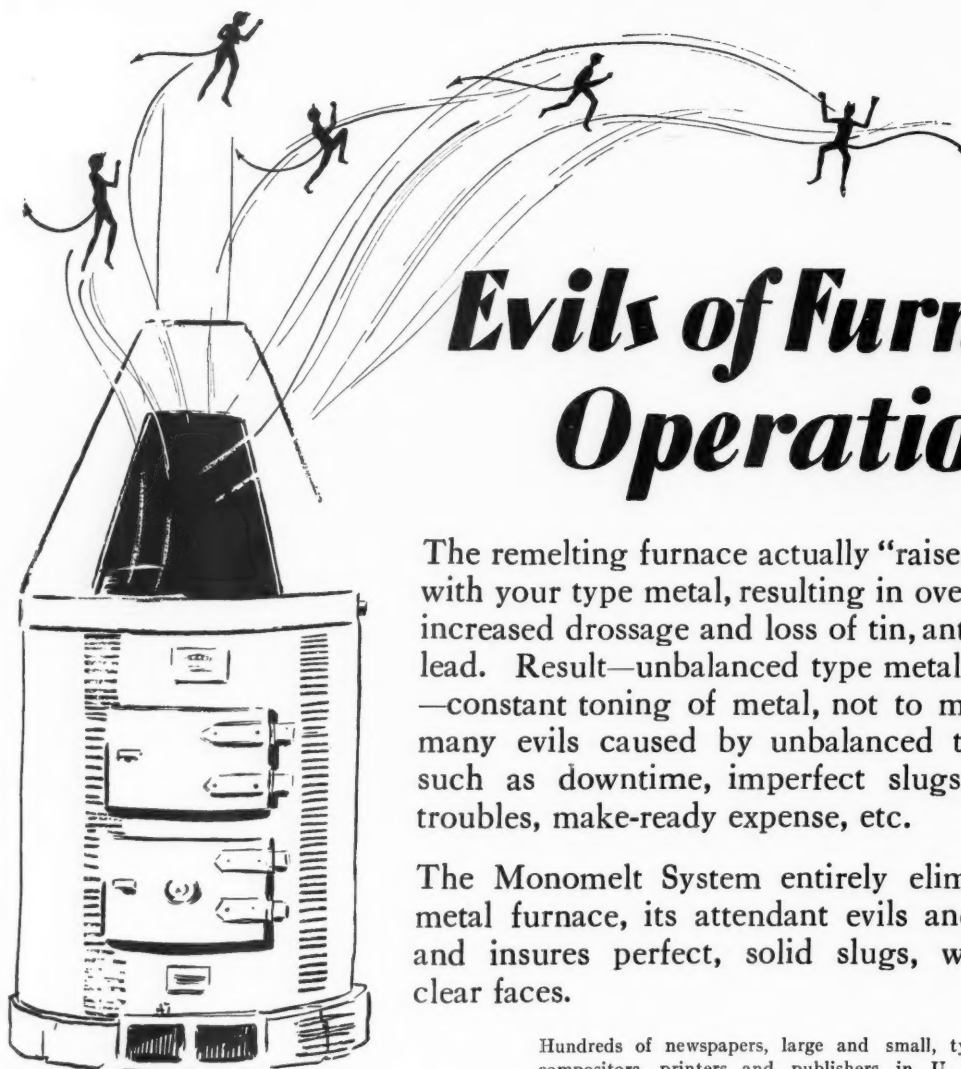
Sold by America's Leading Paper Merchants

**A. M. COLLINS MFG. COMPANY**  
1518 WALNUT STREET, PHILADELPHIA

**The New Trend in Paper  
by COLLINS.**

Please Mention THE INLAND PRINTER When Writing to Advertisers.

# No 2 of a Series *Metal Handling Talks*



## *Evils of Furnace Operation*

The remelting furnace actually "raises the devil" with your type metal, resulting in over oxidation, increased drossage and loss of tin, antimony and lead. Result—unbalanced type metal. Expense—constant toning of metal, not to mention the many evils caused by unbalanced type metal, such as downtime, imperfect slugs, dry mat troubles, make-ready expense, etc.

The Monomelt System entirely eliminates the metal furnace, its attendant evils and expense, and insures perfect, solid slugs, with sharp, clear faces.

Hundreds of newspapers, large and small, type compositors, printers and publishers in U. S., Canada and foreign countries have eliminated the metal furnace, speeded up production and stopped composing room leaks by installing the Monomelt System, which pays for itself in less than one year.



By perfect control of temperatures—metal levels—and by feeding of hot metal—the Monomelt System eliminates the heavy expense of downtime caused by squirts, hollow slugs, etc.

By delivering at all times a sound, solid slug, the Monomelt System cuts dry mat troubles, saves make-ready time, decreases proof-readers' errors, gives a clean, high quality reading page.

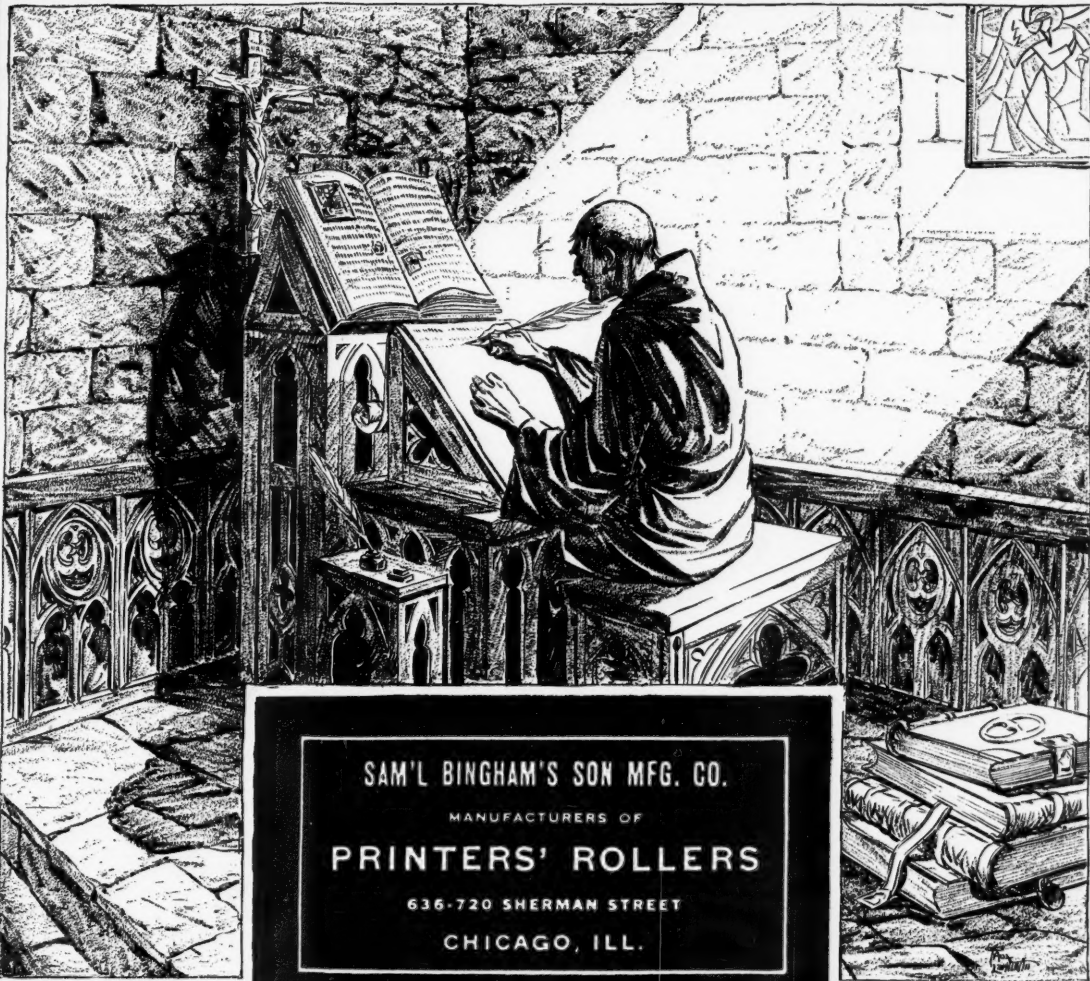


*Electric or Gas Monomelt Units for Linotype, Intertype, Linograph, Ludlow, Elrod and Monotype.*

## The MONOMELT Co.

1621 Polk Street Minneapolis, Minn.

Sole Agent for the British Isles: H. W. CASLON & CO., LIMITED, 82 CHISWELL STREET, LONDON, ENGLAND  
For Holland and Belgium: JOSEPH KELLER, 63 HEERENGRACHT, AMSTERDAM, HOLLAND



SAM'L BINGHAM'S SON MFG. CO.  
MANUFACTURERS OF  
**PRINTERS' ROLLERS**  
636-720 SHERMAN STREET  
CHICAGO, ILL.

In the 11th century A. D. books were entirely produced by hand, the laborious work being done by monks in the monasteries of Europe. Consequently there was little or no education outside the church.

**M**ONTHS and years represented in the production of a single volume—every page painstakingly engrossed on parchment—every illuminated initial an artistic masterpiece! Yet today's fine printing, produced at the rate of a thousand or more impressions every hour with good composition rollers on good paper, is more easily read—and there are a million readers for every one that could read a thousand years ago. Sam'l Bingham's Composition Rollers are producing fine printing for thousands of leading printers . . . Use our red shipping labels!

### *Factories at:*

**CHICAGO**  
636-720 Sherman Street

**KALAMAZOO**  
223 West Ransom Street

**PITTSBURGH**  
88-90 South 13th Street

**DETROIT**  
4391 Apple Street

**INDIANAPOLIS**  
629 South Alabama Street

**DALLAS**  
1310 Patterson Avenue

**CLEVELAND**  
1432 Hamilton Avenue

**ATLANTA**  
274-6 Trinity Ave., S. W.

**KANSAS CITY**  
706-708 Baltimore Avenue

**MINNEAPOLIS**  
721-723 Fourth Street

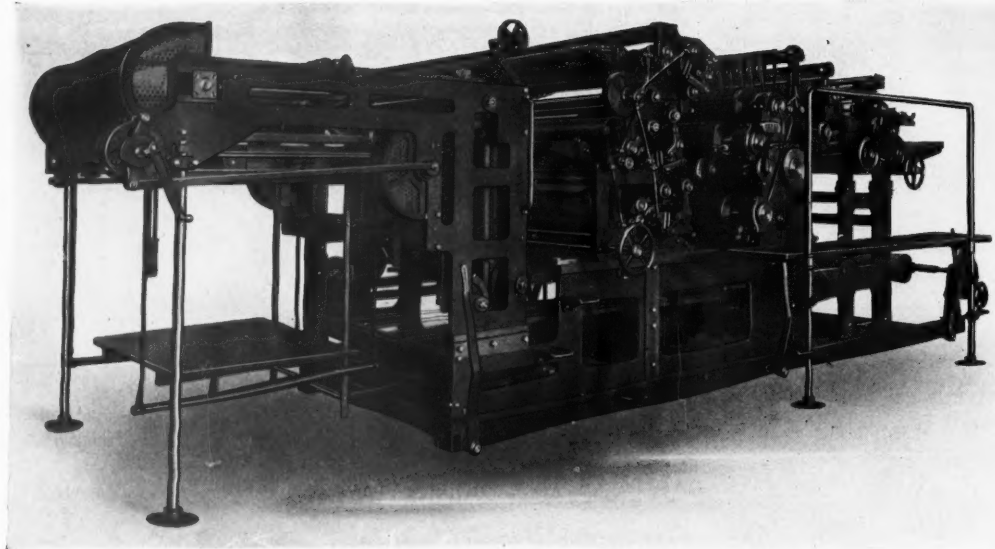
**NASHVILLE**  
911 Berryhill Street

**DES MOINES**  
1025 West Fifth Street

**SPRINGFIELD, OHIO**  
Cor. East and Harrison Streets

**ST. LOUIS**  
514-516 Clark Avenue

**For 80 Years Bingham's Reliable Printers' Rollers**



An outstanding factor in this "wrapper age" is this U. P. M.—KIDDER 36 x 48 ALL-SIZE ROTARY PRESS. Prints wrappers on standard or novelty papers in four colors at high speed. In a word, it takes the place of a special press because of its

# ADAPTABILITY



Prints two, three or four colors on Glassine, Parchment, Cellophane or Tin Foil—takes any size web up to 48-inch width—cuts off sheets any size from 20 to 36 inches (¼-inch variations)—takes paper from web, cuts it, prints and delivers in single sheets to lowering pile delivery at 5,000 to 6,000 sheets per hour.

Designed by the Kidder engineers, this press meets the demand of a fast-growing field of printing—that of attractive wrappers for food, confectionery and other lines of merchandise. Its success is indicated by the concerns that have duplicated their orders two and three times after the first Kidder press of this design was installed.

## ADVANCE INKING

When the ink end is racked back, as shown in photo, it is operated by a separate motor and the ink from the various fountains thoroughly distributed so that the first sheet through is as well printed as any in the run.



## SHEET REGISTER

In their passage through this press, sheets are accurately controlled so as to insure a uniform position of the printing on the sheets and thus to provide dependable margins for sub-cutting.

# U. P. M.-KIDDER PRESS CO., INC.

UNITED PRINTING MACHINERY COMPANY • • KIDDER PRESS COMPANY

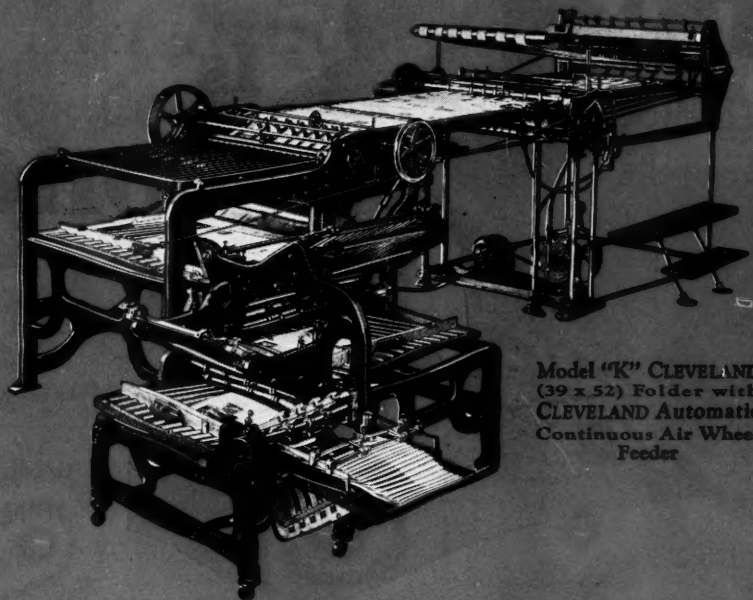
*Headquarters and Factory at Dover, N. H.*

SALES OFFICES AT NEW YORK, CHICAGO AND TORONTO



10 x 12 to 39 x 52

10 folding sections



Model "K" CLEVELAND  
(39 x 52) Folder with  
CLEVELAND Automatic  
Continuous Air Wheel  
Feeder

No timing devices

No special impositions required

## Making History in the Bindery

*CLEVELAND Folders set aside all  
previous cost standards*

THEY adjust swiftly, operate at continuous high speed and fold uniformly accurately. Each model has an unusually wide range of folds. As soon as you have actually checked their production you can present your estimating department with a brand new set of hourly cost figures.

*Others in the line are Model "B" (25x38), "O" (19x25), "E" and "L" (17x22), and CLEVELAND Air Wheel Feeders. Write for prices, dummies and detailed specifications*

# THE CLEVELAND FOLDING MACHINE CO.

General Offices and Factory: CLEVELAND, OHIO

NEW YORK—1304 Printing Crafts Building  
BOSTON—Chamber of Commerce Bldg.  
PHILADELPHIA—1024 Public Ledger Bldg.

CHICAGO—532 S. Clark Street  
LOS ANGELES—East Pico and Maple St.  
SAN FRANCISCO—514 Howard Street

# Time Is Money



**W**HENEVER you spend money for equipment that saves time, it is an investment, because Saving Time is Saving Money.

Some of the best houses in the country have found that Ideal Typographic and Graphic Rollers save time.

away with resetting, and can be used the year 'round under any conditions.

They can be used as ductors and distributors on all presses, and need no ageing or special treatment.

## Graphic Rollers

Designed primarily for use in form position on presses equipped with Ideal Typographic Ductors and Distributors, but can be used in all positions.

They are guaranteed not to melt under any press running condition. You can run your press at any speed and as continuously as you desire without danger of Graphic Rollers running down.

The Ideal Roller & Mfg. Co. maintains a very complete laboratory and will be pleased to co-operate with printers in working out any special roller or printing problems which they may have.



Our Free Book points the way to greater Printing Profits.

## IDEAL

### PRODUCTS

#### Ideal Lithographic Rollers

Made of vulcanized vegetable oils and varnishes. For all positions—water or ink—on any offset or lithograph press, printing on paper or tin. Made with either smooth or grained surface, ground true. Need no breaking-in or scraping.

#### Ideal Typograph Rollers

Made by a patented process of vulcanized vegetable oils and varnishes similar to those used in printing inks. All-season rollers ground true. Guaranteed not to melt, shrink or swell. For use as ductors and distributors on all presses and for form rollers with rubber type.

#### Ideal Process Rollers

Designed to permit printers to re-surface or recondition their own rollers. For use in all positions and on all presses. A big forward step in pressroom practice, particularly for large establishments, and in shops where a constant supply of good rollers is essential.

#### Ideal Graphic Rollers

Molded from gelatinous composition principally for use as form rollers. May also be used as ductors and distributors. Can be used at any desired speed of press. Guaranteed not to melt. IDEAL News Graphic Rollers are especially made for high speed newspaper presses.

## Typographic Rollers

Heat—Cold—Humidity.

No more summer or winter rollers when Ideals are used. They are positively guaranteed not to melt under any conditions of service, or any press at any speed.

Not being affected by changes in temperature, weather or climate, and not shrinking or deteriorating with age, they do

Our products are fully protected by United States Patents



(TRADE MARK REG. U. S. PATENT OFFICE)

## Rollers

IDEAL ROLLER & MANUFACTURING CO.

General Offices  
and Plant No. 1  
2512 W. 24th Street  
Chicago Ill.

Sole Selling Agents  
**THE AULT & WIBORG COMPANY**  
NEW YORK CINCINNATI CHICAGO  
Branches in All Principal Cities

Plant No. 2  
22nd St. and 39th Ave.  
Long Island City  
New York

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# Better Magazines, Molds & Liners

FOR CONSIDERABLY LESS MONEY

## OUR CUSTOM BUILT MAGAZINES

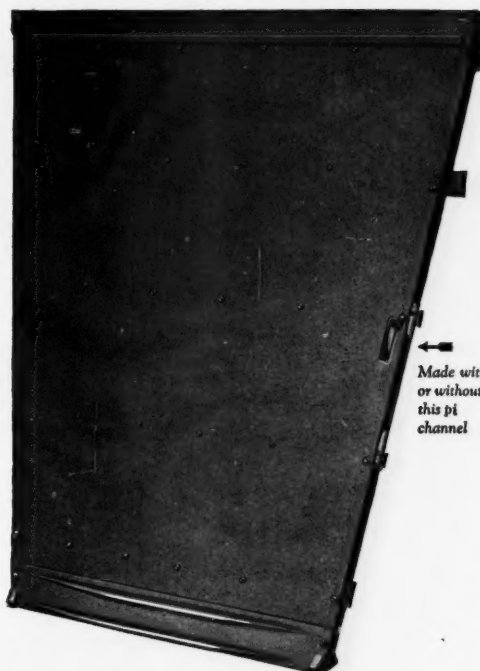
*are Guaranteed for Life*

Try one or more at our risk. We guarantee them to work perfectly from the very beginning—besides you save \$45.00 on each full-size magazine.

Full Size . . . . . \$150.00

Split Size (Upper or Lower) . . . . . 110.00

*Interchangeable on all Standard Linotype Machines,  
Including Models 26, 25, 19, 18, 14, 8, 5, 4 and L*



Our molds are guaranteed superior to any you have ever purchased in the past, regardless of price. They are hardened by a special process—and each operation is performed by an expert. These molds are warranted not to warp under the most severe heat.

Universal Molds . . . . .	\$ 90.00
Recessed Molds . . . . .	100.00
Head Letter Molds . . . . .	110.00
Solid Liners . . . . .	1.50
Recessed Liners . . . . .	2.50
Head Letter Liners . . . . .	3.50

*Interchangeable on all Linotype Machines*

We have a special department for repairing Linotype Magazines and Molds

## RICH & McLEAN, INC.

*Manufacturers of*

Magazines, Molds, Liners, Etc., for Linotype Machines

15 PARK PLACE

NEW YORK, N. Y.

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Chicago  
F. M. JOERNDT  
5104 Barry Avenue

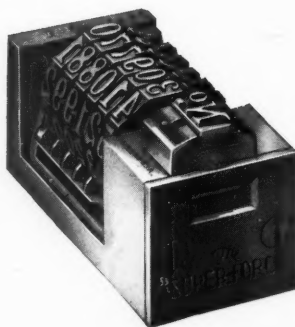
St. Paul, Minn.  
PERFECTION TYPE, INC.  
141 East 5th Street

San Francisco  
THOS. F. DONAHUE  
200 Davis Street

Philadelphia  
WM. W. CORTER  
6106 Catherine Street

---

# New Light On NUMBERING Jobs



## *The* “**SUPER-FORCE**” A NEW TYPOGRAPH

Forget all the troubles you've ever had with numbering machines. Forget the spoiled jobs, the wasted hours. Here is a modern typograph that is as nearly fool-proof as modern science can make it. Whether you have been doing numbering or not, you will see a new light on the question after using the Super-Force Typograph. Why not try at least one now?

The same skill that was responsible for this numbering marvel is available for the solution of *special* numbering jobs. Let us show you some of the successes that have been accomplished by “Force” over a long period. A consultation involves no obligation.

### **Wm. A. Force & Co., Inc.**

105 Worth Street . . . . New York City  
180 North Wacker Drive . . Chicago, Ill.  
573 Mission Street . . San Francisco, Calif.

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*



# Beauty



can be  
weighed in  
dollars, too . . .

AS a servant of beauty, scales were a homely thing. In fact people didn't want them around where they could be seen.

But somebody in the scales business was in it to make money. Determined to sell more scales, he first worked up a selling plan around bathroom scales as a beauty-aid. Then he redesigned the scales, finished them in colors, made them a thing of beauty.

Along with this, he advertised scales in a beautiful way. He got some first-class art work and engravings and had them printed on *coated paper*—as only coated paper is capable of showing the detail of fine engravings.

Thus with a beauty appeal, embellished with a

technic of beauty in advertising, he made his way to fortune. . . .

Any product can be given an air of beauty by the use of good illustrations printed on coated paper—particularly papers coated by the Cantine Mills. For forty years these mills have been devoted exclusively to the art of coating. Perfected processes . . . standardized production . . . singleness of purpose . . . these have made Cantine's Papers dependable, practical, economical. You can specify them with assurance of satisfaction complete. Sample book showing grades for all requirements of good printing together with nearest distributor's address free on request. Write our Dept. 338.

## THE MARTIN CANTINE COMPANY

*Specialists in Coated Papers since 1888*

Mills at Saugerties, New York



N.Y. Sales Offices, 501 Fifth Avenue

# Cantine's

## COATED PAPERS

**CANFOLD**  
SUPREME FOLDING  
AND PRINTING QUALITY

**ASHOKAN**  
NO. 1 ENAMEL BOOK

**ESOPUS**  
REGULAR  
NO. 2 ENAMEL BOOK

**VELVETONE**  
SPECIAL - Easy to Print

**LITHO C.I.S.**  
COATED ONE SIDE

Please Mention THE INLAND PRINTER When Writing to Advertisers.

## TRIAL OFFER COUPON

Chalmers Chemical Company  
123 Chestnut Street, Newark, N. J.

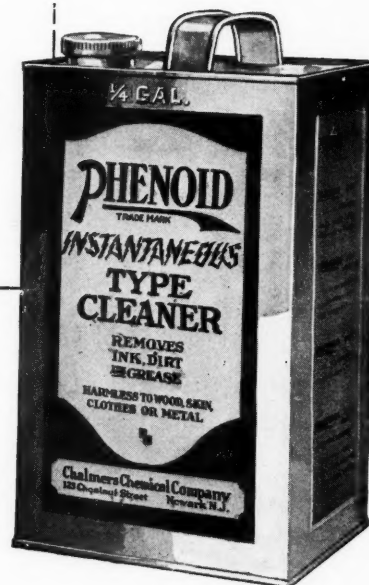
Gentlemen:

Please send a quart of Phenoid Instantaneous Type Cleaner. And send a bill, which I will either pay or return, according to how I like Phenoid.

Name.....

Town.....

State.....

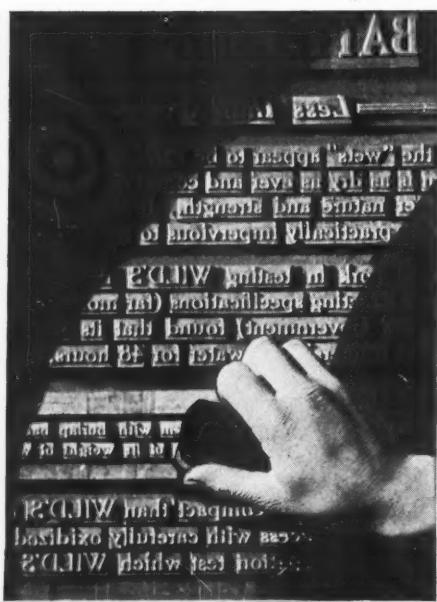


In quarts,  
gallons,  
and  
drums

# Send this coupon today

## It will bring you this full Trial Offer quart of PHENOID

### —a revelation in type-cleaning



Any business man will readily appreciate that if we can afford to send out whole quarts of Phenoid on trial, it must be a vastly superior type cleaner.

The fact is that nothing ever devised is anything like Phenoid for cleaning fresh or hard-caked ink from line cuts, halftones, fountains and all parts of the press or the job. It is absolutely greaseless and cannot spot paper.

There is such a real need for Phenoid, and Phenoid does the job so much better, that we are only too glad to let it prove itself before we accept a cent.

Phenoid is used by shops all the way from the huge metropolitan newspaper to the smallest country shop. Unsolicited letters from Phenoid users can't find the right words to express their enthusiasm for this remarkable product. Neither can we. Perhaps you can, when you have tried out your trial quart.

**Chalmers Chemical Company**  
Newark, N. J.

*Send the coupon NOW while you are thinking about it. You'll be glad you did*

# - C & G TRIMMITER -

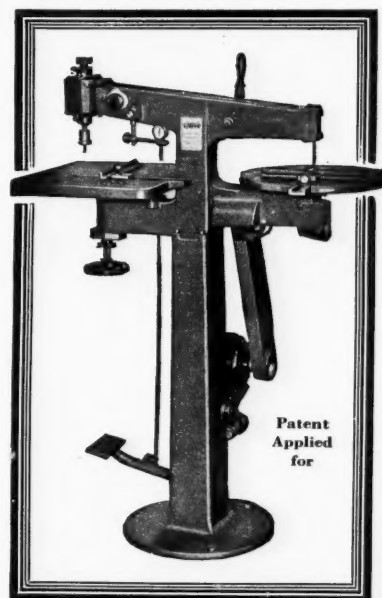
**Trade Composition Plants are the hardest test of a machine . . . rush work day in and day out—a steady grind—and exacting work. It must stand up. Hundreds use C&G Tools. Let us tell you more about them.**



**C&G**  
Trimmer  
Model  
No. 2  
Patented

## C&G

**TRIMMITER**—for sawing, mitering and like operations; is rigidly built to last; simple, like all good tools; anyone can operate it. Many useful attachments available for cutting down quad line of slugs, and finishing face of display slugs. Made in three models for different requirements . . . *Costs less.*



Patent  
Applied  
for

### ROUTER, JIG-SAW AND TYPE-HIGH MACHINE

—Not an attachment, but a separate, complete unit. Does many things—quickly: routing, jig-sawing, broaching, drilling, type-high planing—positive—no guess-work. None other like it. Write for complete description.

**Sold by first-class dealers everywhere**

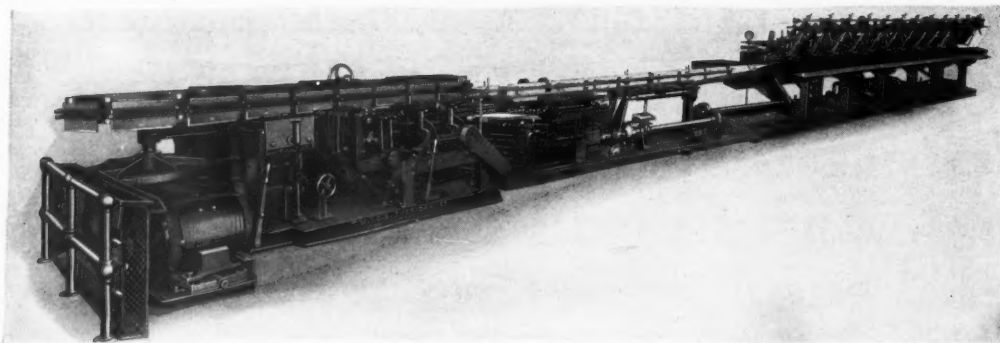
Designed and Made by

## **Cheshire & Greenfield Mfg. Co.**

182-184 E. Clybourn Street

Milwaukee, Wisconsin

# C&G ROUTER · JIG-SAW AND TYPE-HIGH MACHINE



## A GREAT COMBINATION!

### The New Sheridan GATHERER

Accurate micrometering.  
Specially adapted for handling single sheets.

### The New Sheridan Rotary Counter-Balanced STITCHER

With its unique method of double stitching.

### The New Sheridan High-Speed COVERER and BINDER

New suction cover feeder.  
New cover breaker.

### Combined In One Unit Roller Bearings Throughout Latest Type Oiling System

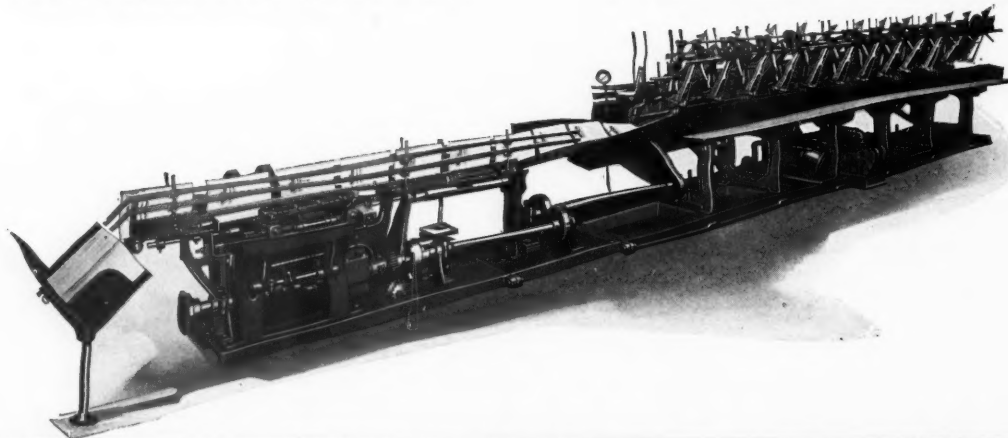
The Gatherer, running two-up, the Conveyor, traveling at twice the speed of the grippers, the Double Stitcher, stitching every other book—the product is delivered to and covered by the Covering Machine at a speed of over 125 books per minute.

Accurate gathering and jogging, high-grade stitching and a uniformly good covering job, guarantee a high-class product with a clean, flat back and perfectly registered cover.

## T. W. & C. B. SHERIDAN COMPANY

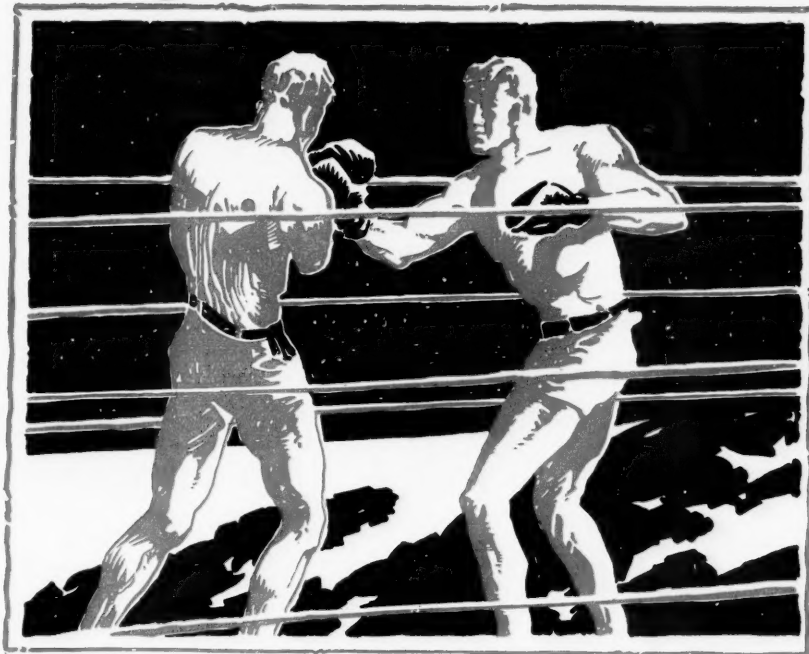
129 Lafayette Street, New York

550 So. Clark Street, Chicago





# Taking 'Em on the Chin!



**L**IKE a champion . . . International Bond takes the pounding of modern business . . . without wincing ¶ International Bond will come through . . . Its uniform fine quality . . . its crackly feel . . . and clear, brilliant color are assured at all times. Reason . . . pure spring water . . . unchanging in temperature . . . unchanging in chemical content ¶ On the press International Bond is even more of a champion . . . It is a hand-sorted, loft-dried sheet that comes ready to use without racking or hanging. List it among your finest papers.

**WHITING-PLOVER PAPER COMPANY**

*Stevens Point, Wisconsin*

*Eastern Sales Office: 501 Fifth Ave., New York*



## INTERNATIONAL BOND

### *International Bond Distributors*

**NEW YORK CITY**  
Union Card & Paper Co.,  
45 Beekman Street,

**NEW YORK CITY**  
Royal Card & Paper Co.,  
210 Eleventh Avenue,

**NEW YORK CITY**  
Forest Paper Company, Inc.,  
334 Hudson Street,

**NEW YORK CITY**  
Vernon Brothers & Co.,  
66 Duane Street,

**CHICAGO, ILLINOIS**  
Moser Paper Company,  
621 Plymouth Court,

**MINNEAPOLIS, MINN.**  
Wilcox-Mosher-Leffholm Co.,  
251 Sixth Ave. So.,

**MENASHA, WISCONSIN**  
Yankee Paper & Specialty  
Company,

**LOS ANGELES, CALIF.**  
Fred H. French Paper Co.,  
407-409 East Second St.,

**ST. LOUIS, MISSOURI**  
Acme Paper Company,  
115-125 South Eighth St.,

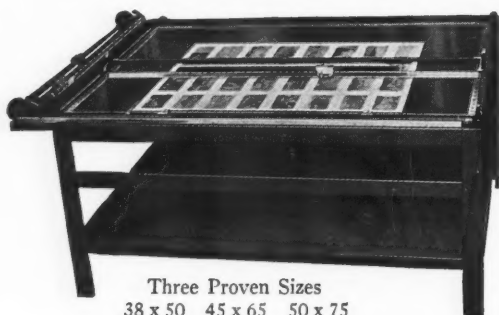
*Export: NEW YORK CITY, A. M. Capen's Sons, Inc., 116 Broad Street*

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

**Better Line-up**  
will give you the advantage

*The* **Craftsman**

**Geared Line-up Table**



Three Proven Sizes  
38 x 50 45 x 65 50 x 75

**at the New Low Prices**  
*brings you perfect Line-up.*

All the features but the lighting  
are the same. This is omitted,  
that's why the prices are lower

You get the same superb accuracy, from the same geared straight-edges that lock in position in the same manner,  $2\frac{1}{2}$  inches,  $\frac{1}{8}$  inch, and flat on the sheet. No torn sheets—no holding up of straight-edges by hand while moving them across the table. The same Automatic Ink Liners produce the same hair-fine sharp ink lines. The same quick-action sheet grippers and guides insure the same rapid and accurate positioning. The New Craftsman Line-up Table is built in the same three sizes, proven right by experience, 38" x 50", 45" x 65", 50" x 75". Only the price is smaller. Otherwise you get the same unfailingly accurate precision device. If you are still depending on old-fashioned, makeshift or indifferently accurate line-up paraphernalia, this is your opportunity to get the best at a figure never before obtainable. Write us and tell us just what kind of shop you run and we will tell you which of the three Craftsmen will serve you best, and the cost. Better write today.

**Craftsman**

**Line-up Table Corporation**

*Makers of World's Leading Line-up Device for Printers*

**49 RIVER STREET WALTHAM, MASS.**

*New*  
**Air-Conditioning**  
**Unit**  
lends wings  
to production

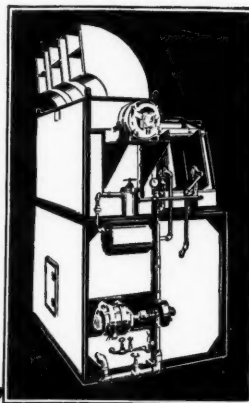
**F**IRST, the York Unit "produces" predetermined humidity and correct temperature as easily as any other single piece of machinery turns out any other kind of product.

There's no central system of air control to install, no cumbersome series of distributing ducts. Instead, you place in position a York Air-Conditioning Unit, connect to water, electric and steam lines, adjust controls and presto!—it's ready for work. You can have one Unit or more, as you need them. They are independent. By this means you decrease investment and operating expense.

At the same time you set up a movable system, with Units which can be shifted to meet future plant alterations.

With ideal conditions established, you speed up production and lower unit costs . . . We'll gladly send you the whole story of this important advance in air conditioning practice.

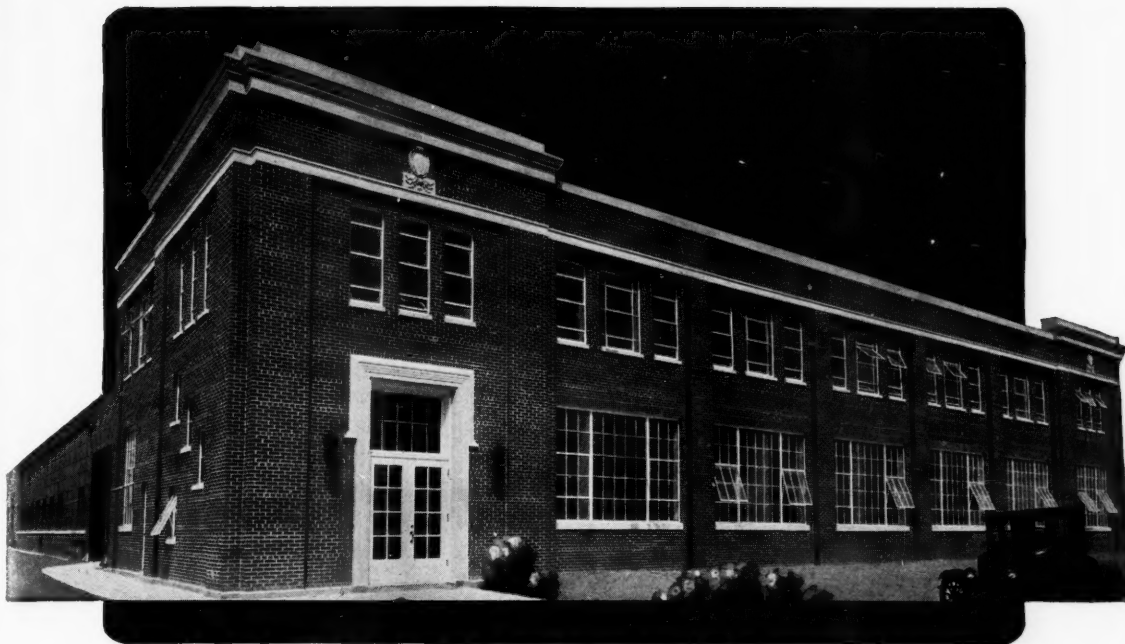
Write to York Heating & Ventilating Corp'n, 1553 Sansom St., Philadelphia, Pa.



Complete heating and air conditioning simplified to an automatic machine-unit basis! Costs less to install, less to operate.

**YORK**  
**Air-Conditioning Unit**  
YORK HEATING & VENTILATING CORP'N  
PHILADELPHIA

**YORK**  
AIR-CONDITIONING  
UNIT



Modern plant recently designed and built by Austin in Detroit

## A Printing Plant Is a Manufacturing Building

A craft, yes, or an art — whichever you choose to call it . . . but printing on any large scale is assuredly manufacturing, and to be most profitable it should be conducted on such a basis.

Austin has approached the printing and publishing industry with this viewpoint, trained in the layout, design and construction of manufacturing plants for scores of industries. Austin Engineers have applied the principles of straight-line production and other sound manufacturing practices to the design of

printing plants with notable success.

Many a printing establishment is barred from real progress and profits by the limitations of an obsolete type of building, or the high rentals of downtown space. Let Austin tell you some of the results of its studies in this industry. A modern, daylight plant, properly located, efficiently arranged, means better work, satisfied employes, less spoilage, lower costs.

For approximate costs and other information, phone the nearest Austin office, wire or send the Memo.

**THE AUSTIN COMPANY, Engineers and Builders, Cleveland**

New York Chicago Philadelphia Detroit Cincinnati Pittsburgh St. Louis Seattle Portland Phoenix

The Austin Company of California: Los Angeles, Oakland and San Francisco

The Austin Company of Texas: Dallas The Austin Company of Canada, Ltd.

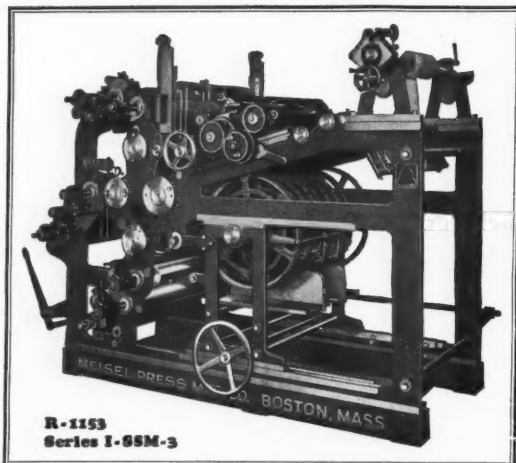
# AUSTIN

### Complete Building Service

	Memo to THE AUSTIN COMPANY, Cleveland—		We are interested in a	
	.....project containing.....sq. ft. Send me a personal copy of			
	"The Austin Book of Buildings." Individual.....			
	Firm.....City.....			

I. P. 4-29

Please Mention THE INLAND PRINTER When Writing to Advertisers.



## IDEAL

Out of the many types of MEISEL presses the "All-size Rotary Press" in eight models is IDEAL for the following reasons:

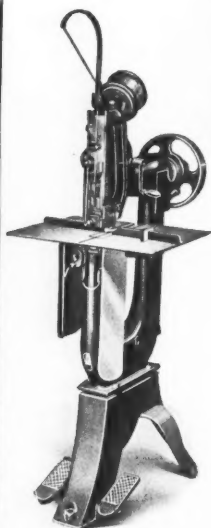
1. Handles the paper from the web in sheet form.
2. Once through the machine for the maximum number of operations.
3. Simple web line.
4. A jobbing rotary press.
5. Speedy.
6. Provides for all the "Factors of Profit."

MEISEL machinery is IDEAL because in the construction has been assembled the perfections of over a generation of printing press engineering knowledge.

"MEISEL PRODUCTS ARE BUILT TO HELP THE PURCHASER"

**Meisel Press Mfg. Co., 944 Dorchester Ave., Boston, Mass., U. S. A.**

## The New No. 19 BOSTON Wire Stitcher



THE BOSTON  
WIRE STITCHER  
NO. 19

*Designed  
for heavy, con-  
tinuous service  
and very high  
speed.*

*Its durability  
is unequalled.*

Thickness capacity two sheets to strong half inch. Working parts singly adjusted. Individual flat and saddle tables instantly positioned without tools. Overhead belt or electric motor drives. Wire used: No. 28 to No. 24 round, 21x25 and 20x24 flat. Maximum speed 300 stitches per minute. Floor space 26x28 inches, shipping weight 350 pounds, driving pulley 10 inches, one-sixth horsepower.

In addition to all kinds of flat magazine stitching within its capacity, the No. 19 Boston handles pamphlet and miscellaneous saddle work. Write nearest distributor for quotation

All regular sizes of Boston Wire Stitchers carried in stock by our Selling Houses

## American Type Founders Company

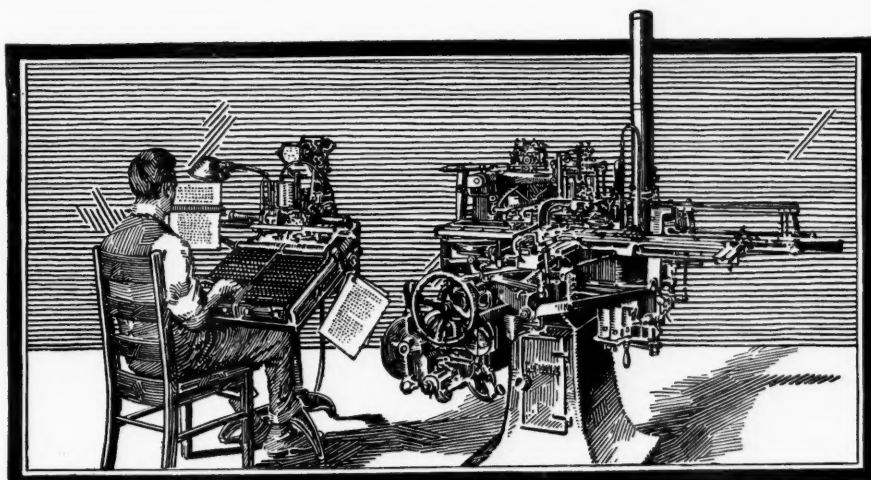
Sold also by Barnhart Brothers & Spindler, all selling houses; in Mexico and South America by National Paper and Type Co.; in Canada by Sears Company Canada Limited, Toronto-Montreal-Winnipeg

SET IN MODERNIQUE WITH LOUVAIN MEDIUM AND ITALIC HARLEQUINS



# Monotype Versatility

*The Surest Road to Profits*



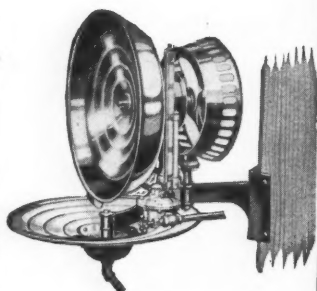
Ninety-nine per cent of all printers must depend largely on diversified production for their profits—they can neither ‘specialize’ to a profitable degree nor hope to attain ‘volume’ production. ♦ The versatility of Monotype Machine Typesetting opens up avenues of service which can include all classes of printing—contributing to that high quality of work for which the buyer will pay a profit-giving price.

The Monotype Typesetting Machine economically sets all kinds of straight-matter composition, tabular and rule-and-figure work, ruled forms, measures to 60 picas, leader work, plate gothic work, and all other classes of typesetting in sizes from 4 up to 24 point. It can be equipped to make perfect new single type and ornaments in all sizes from 4 to 36 point; to make rules of all kinds in sizes from 2 to 12 point, and leads and slugs from 1½ to 12 point—cast in strips or cut to a predetermined measure. Only in the Monotype is combined a typesetting, a typecasting and a strip-casting machine.

*Lanston Monotype Machine Co., Philadelphia, Pa.*

Set in Monotype Bodoni Bold Series No. 275

Please Mention THE INLAND PRINTER When Writing to Advertisers.



**BAHNSON Humidifiers** provide the easiest, safest, most economical method of *controlling* humidity in printing plants. Let us send you the *proof*—facts and figures.

## Perfect Printing Weather EVERY DAY

You can get substantially larger production *from your present equipment* by controlling your pressroom humidity.

Humidity control prevents offsetting, smutting, and feeder troubles due to static electricity. It keeps paper stock in prime condition, preventing curled edges and register troubles due to expansion and contraction. It speeds up production of presses, folding machines and other equipment.

Why not increase your profits in the modern way *by reducing production costs* with equipment which pays for itself over and over? Write to a few users of the Bahnson System, and send for our booklet, "Printing With Conditions Just Right."

**The BAHNSON Company**

93 Worth Street, New York

General Offices and Factory: WINSTON-SALEM, N. C.

***A Few  
Prominent  
Users of  
BAHNSON  
Humidifiers:***

Christian Science Publishing Society,  
Boston, Mass.

Case, Lockwood & Brainard Co.,  
Hartford, Conn.

Conde Nast, Inc., Greenwich, Conn.  
Ginn & Company, Boston, Mass.

Duncan Lithographing Co.,  
Hamilton, Canada

Fort Orange Paper Company,  
Castleton, N. Y.

Robert O. Law Company,  
Chicago, Ill.

Rand McNally & Company,  
Chicago, Ill.

Review Printing & Stationery Co.,  
Decatur, Ill.

Strathmore Paper Company,  
Mittineague & Woronoco, Mass.

We can refer you to hundreds of other users, large and small, for facts about the BAHNSON SYSTEM OF HUMIDITY CONTROL

## The Rosback Round Hole Rotary Perforator

*Will dispose of your perforating problems for good!*

**This Rosback Perforator  
will do this for you —**

Will feed from one to ten sheets of paper at one time, making from 1 to 36 lines of perforation at one feeding and from 30 to 40 feeds a minute.

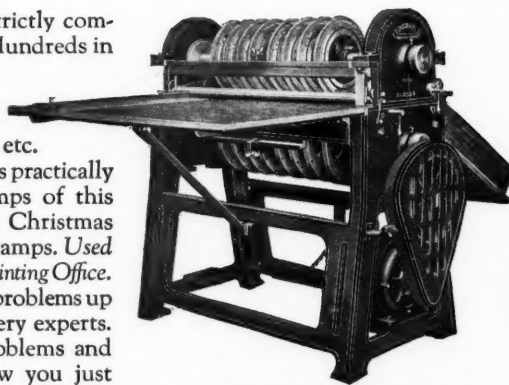
A two-way perforator will perforate both ways at one time and produce one million checks in eight hours.

Will perforate a ream of paper in less than three minutes (either straight or strike work) and will give you perfect register, a perfect strike and a perfectly round hole—it's the Rosback.

**T**HE Rosback is a strictly commercial machine. Hundreds in use perforating checks, bank statements, and other bank forms, invoices, manifold work, etc.

The Rosback perforates practically all of the trading stamps of this country and *all* of the Christmas Seals or Tuberculosis Stamps. *Used by the U. S. Government Printing Office.*

Put your perforating problems up to our bindery machinery experts. We will solve your problems and at the same time show you just where you can save valuable time and 50 to 75 cents of every dollar you are now spending for perforating.



The Rosback is built in 30, 36 and 45 inch sizes in both single and two-way units.

Sold by  
All Dealers

**F. P. ROSBACK CO.**

Benton Harbor, Michigan

Send for  
Descriptive  
Circular

THE LARGEST PERFORATOR FACTORY IN THE WORLD

# FUTURA

THE TYPE OF  
TODAY AND  
TOMORROW

Whether it be for fabrics or motor cars, furniture or travel, the present day advertisement must be as modern in spirit and in typographic appearance as the product it features. + Futura, the type of today and tomorrow, the finest expression of the sans serif idea in types, was designed in fullest sympathy with the modernist trend by Paul Renner, himself a modern of the moderns. + That is why more and more discerning art directors are specifying Futura — and typographers and printers who keep abreast of the times are adding the complete Futura family to their selections of type faces

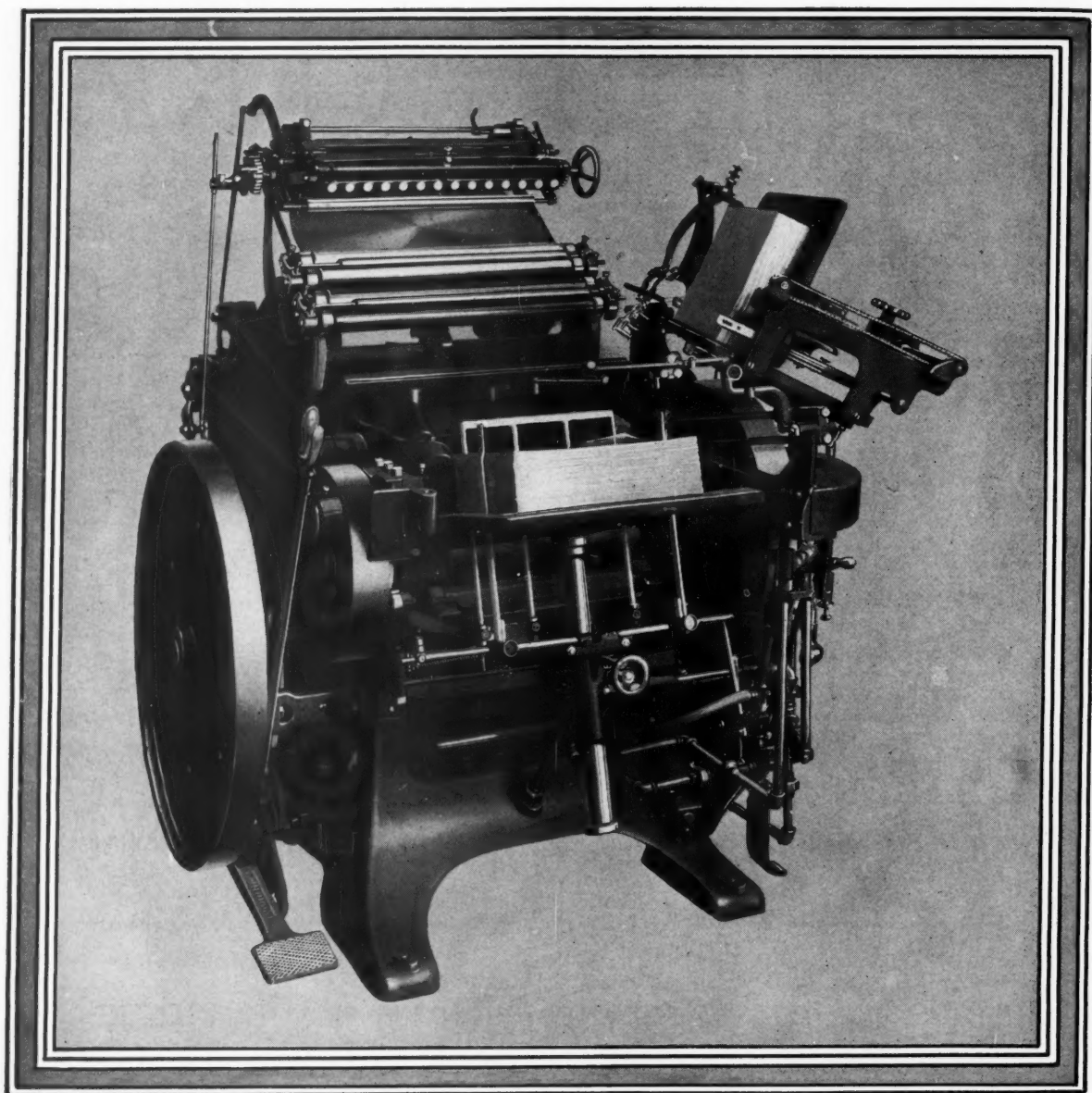
Futura, cast on the American point system, is available in light, medium and bold in sizes from 8 to 84 point. The light and medium from 8 to 18 point are also available in weight fonts and can be shipped immediately. Futura specimens will be mailed upon request.

BAUER

TYPE FOUNDRY · INC

235-247 EAST 45TH STREET · NEW YORK CITY

FRANKFURT A.M., GERMANY · MADRID AND BARCELONA, SPAIN



*The 14½" x 22" Craftsman Automatic Unit is a wonderful production machine.*

## The 14½" x 22" C&P Craftsman Automatic Unit Gives Complete Visibility . . . . .

**B**IG words, we'll admit. In the simpler language of an experienced pressman:

"You can see *all* the work *all* the time.

"You see the sheet lifted off the pile. You see it placed on the platen. You see it come off and go upon the delivery table. You can spot any trouble instantly and cure it in short order."



# Complete Visibility—

*and a great many other advantages, too*

**Purchasers say:** *"Absolutely perfect register"*

*"excellent production"*

*"all you claimed"*

*"simple, versatile feeder"*

**O**UTSTANDING among these advantages is the range of the 14½" x 22" Craftsman Automatic Unit. From 13-pound bond to 10-ply cardboard,—that suggests its versatility. It handles all your run-of-the-hook work, together with a lot of tricky and fussy jobs, such as:

Paper bags, book covers, etc.; cardboard cartons, containers, and boxes; paper and cardboard drinking cups; round and conical cardboard "small pails" for ice cream, cottage cheese, etc.; playing card boxes, including scoring and cutting; odd and difficult shaped de luxe envelopes and stationery; embossed high grade Christmas, birthday and other greeting cards.

The other advantages? Well, suppose we rather hint at them by quoting several users:

*"We are getting excellent production from it."*

*"It was only a few days after our first unit was operating that we knew the press was all you claimed and then some."*

*"The fact that we purchased two more Units after our first is proof enough that we have found them very suitable. The feeder is very simple and on account of its elasticity has performed work which we were unable to handle automatically on our other equipment."*

*"We thank you for the excellent service you have given us. Our 14½" x 22" Craftsman Unit is giving us excellent results in 3- and 4-color process work with absolutely perfect register on all grades of paper and cardboard. It is the greatest utility machine in the printing industry today and is a money-maker."*

*Let us send you specifications and full details on the 14½" x 22" C & P Craftsman Automatic Unit*

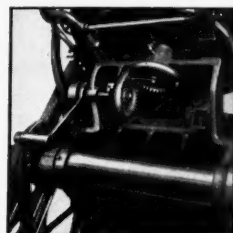
**Chandler & Price**  
PRESSES & PAPER CUTTERS

**THE CHANDLER & PRICE COMPANY**

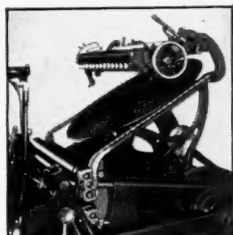
*Cleveland, Ohio, U. S. A.*



Suction fingers on feed bar place sheet against guides. Delivery arm reaches over edge of open platen, picks up printed sheet by air, draws out and drops on delivery board. Jogging is perfect.



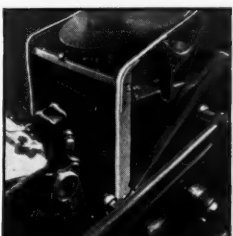
C & P's exclusive noiseless ink attachment limits movement of disc to short, fixed arc with each turn of lever. No spinning of disc. Ink distribution is improved, and streaking eliminated.



Extension roller trucks help take spring out of rollers, and keep rollers from crowding in on disc. They prevent excessive pressure and friction, and lengthen life of rollers.



No jumping of rollers over horn of bed. Rollers on saddle rides on inside of cam holding roller trucks to tracks. The results are less noise, more speed, and better ink distribution.



Bed tracks adjustable to 1-1000 of an inch permit adjustment of roller pressure on form. They help produce fine color work. An exclusive Chandler & Price development.

## ...you "built" this cabinet for our customers!

THIS No. 28-20 Electro Cabinet is the result of ideas, suggestions and designs submitted by master printers. We are pleased to offer this convenient, protective and economical unit to our printer friends, believing they will appreciate its value to them.

Why allow careless handling and storage of electros to result in costly replacements? Systematic filing such as this unit offers also saves space, time and temper—when a cut is required instantly. Drawers are indexed for orderly filing.

Specifications: 28 drawers in one tier. Height: 51"; width, 22½"; depth, 18¼". Drawer size: 20" wide, 18" deep and 1¼" high, inside measurements.

*Catalog "C" will prove a boon to you in your purchases of equipment for your shop and office. 112 pages of helpful illustrated material. Write for your copy*

**SPECIAL WORK**—We are equipped to plan, design and quote you on your special needs of Angle Steel Equipment. Let us help you.  
No obligation

### ANGLE STEEL STOOL CO.

PLAINWELL, MICH., U. S. A.

Chicago Office:  
Lothrop Angle Steel Equipment Co.  
325 W. Madison St.

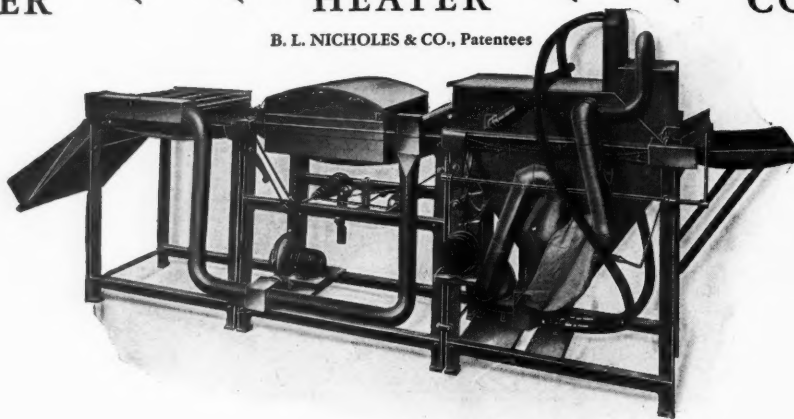
New York City Office:  
Angle Steel Stool Sales Co.  
98 Park Place



No. 28-20 Electro Cabinet

## The NICCO Automatic DUSTER      HEATER      COOLER

B. L. NICHOLS & CO., Patentees



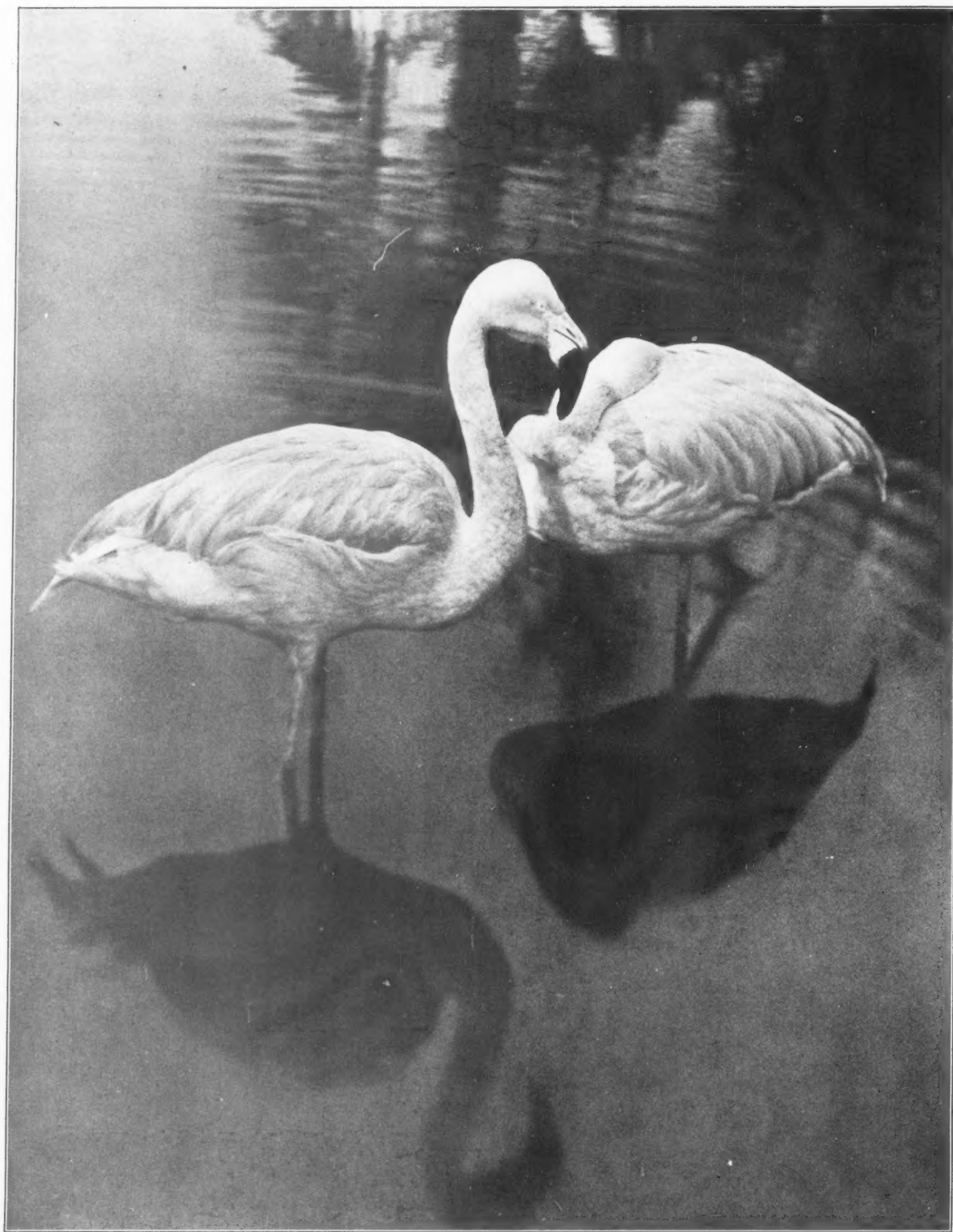
Produces embossed and engraved effects without the use of dies or plates, direct from printing press at press speed. Can be fed by hand or attached to all standard makes of automatic fed presses . . . Write for detailed particulars.

**DEXTER FOLDER COMPANY** 28 W. 23rd Street New York, N. Y.

maga

JOHNSON

PRINTING INKS



B. T. PROCESS RED  
CHARLES ENEU JOHNSON AND COMPANY, PHILADELPHIA  
BRANCHES IN ALL PRINCIPAL CITIES



# To users of the **B & K** (formerly **MILLER**) **FEEDER**

The following dealers have been appointed to handle the B & K (formerly MILLER) Feeder, parts and service.

When the occasion arises for prompt service or new parts, application to the nearest agency listed below will insure courteous and immediate attention.



- |   |   |                 |   |
|---|---|-----------------|---|
| ATLANTA:  | Southeastern Printers Supply Co.<br>267-269 Trinity Avenue, S. W. | MILWAUKEE:      | J. Reusch Printing Machinery Co.<br>484 Market Street           |
| BALTIMORE:  | J. C. Niner Co., 16 South Gay St.                                 | MINNEAPOLIS:    | George W. Webster Company<br>306 South Sixth Street             |
| BOSTON:   | Davis & Kravet, 189 High Street                                   | NEW YORK:       | Damon Type Founders Company<br>44 Beekman Street                |
| BUFFALO:  | Charnock Machine Company<br>160 Ellicott Street                   | NEW YORK:       | Joseph F. Eismann, 173 Lafayette St.                            |
| CHICAGO:  | G. T. Hultman & Company<br>711 South Dearborn Street              | OMAHA:          | Omaha Printers' Supply Company<br>1122 Harney Street            |
| CINCINNATI:   | Nessler & Wagner Machine Co.<br>207 East Sixth Street (rear)      | PHILADELPHIA:   | Damon Type Founders Co.<br>14 South Fifth Street                |
| CLEVELAND:  | M. L. Abrams Company<br>1639 Superior Avenue                      | PITTSBURGH:     | American Machinery Company<br>517 First Avenue                  |
| CLEVELAND:  | Turner Type Founders Company<br>1729 East 22nd Street             | PORTLAND:       | C. B. Haywood Co., 291 Glisan St.                               |
| DALLAS:   | Spaeth Manufacturing & Machine Shop<br>616 North Akard Street     | RICHMOND:       | Pelouze Printers' Supply Co.<br>1204 East Franklin Street       |
| DENVER:   | A. E. Heinsohn, 1443 Blake Street                                 | SAN FRANCISCO:  | The Norman F. Hall Co.<br>148-150 First St.                     |
| DETROIT:  | Turner Type Founders Company<br>635 Wayne Avenue                  | ST. LOUIS:      | Pavyer Printing Machine Works<br>600 South Broadway             |
| DETROIT:  | Weinstein Printers' Supply, Inc.<br>538 Larned Street             | ST. PAUL:       | C. I. Johnson Mfg. Co., 51 E. Third St.                         |
| KANSAS CITY:  | Matney Printers Supply Co.<br>310, 726 Main Street                | SALT LAKE CITY: | Fritz Wallmueller<br>38 West Broadway (rear)                    |
| LOS ANGELES:  | Independent Printers' Supply Co.<br>Third and San Pedro Streets   | TULSA:          | Oklahoma Printers' Supply Company<br>218 South Greenwood Street |
| CANADA: Toronto Type Founders Co., Ltd., York and Wellington Streets, Toronto |   |                 |   |

## **BRANDTJEN & KLUGE, Inc., St. Paul, Minnesota, U.S.A.**

*Manufacturers of KLUGE and B & K Automatic Platen Press Feeders*

ATLANTA, 86 Forsyth Street, S. W.  
CHICAGO, 733 S. Dearborn Street  
DALLAS, 217 Browder Street

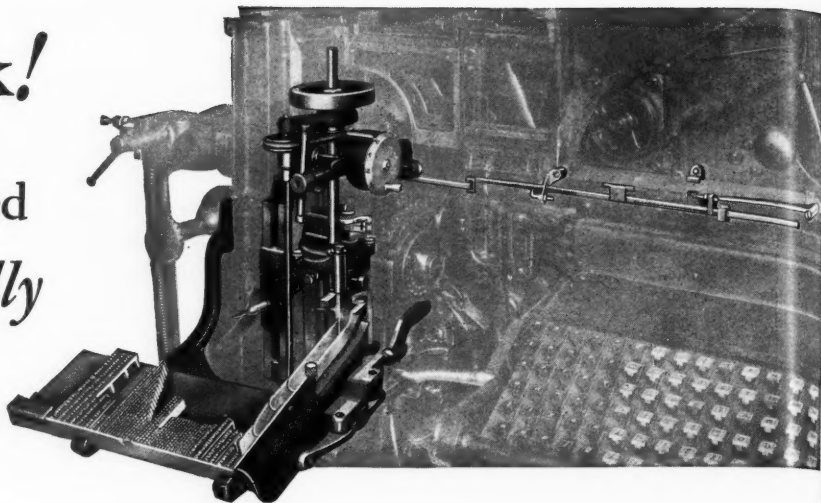
DETROIT, 1051 First Street  
NEW YORK, 77 White Street

PHILADELPHIA, 235 N. 12th Street  
ST. LOUIS, 412 N. 3rd Street  
SAN FRANCISCO, 881 Mission Street

Canadian Representatives: TORONTO TYPE FOUNDRY CO., LTD.

Just Think!

Slugs Sawed  
*Automatically*

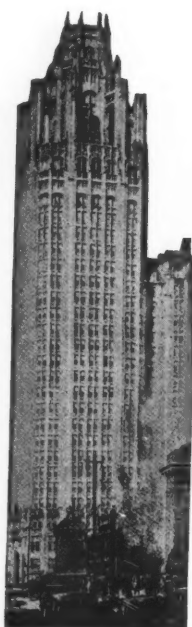


"A Turn of the Dial"—and assembler slide, left-hand vise jaw, *and saw* are set simultaneously, in unison, to the measure desired.

And as the slug drops to the galley it is sawed to length, cleanly and accurately.

Can you afford to saw slugs by hand with such a simple, inexpensive, rapid, cost and labor saver available?

Write for full details, users, prices, etc. Get the facts. Don't delay.



THE CHICAGO TRIBUNE  
Uses 24 Mohr LINO-SAWS

MOHR LINO-SAW COMPANY  
609-613 West Lake Street Chicago, Illinois

**MOHR**  
*Lino-Saw*

CLAYBOURN PRECISION MACHINERY

**Now Precisioned!**  
**CLAYBOURN-SUPERIOR PRESS**  
**THREE COLORS • ONE OPERATION**  
**3000 to 4000 FINISHED PIECES PER HOUR**  
**ROLL FEED • AUTOMATIC**  
**EASY and ECONOMICAL TO OPERATE**



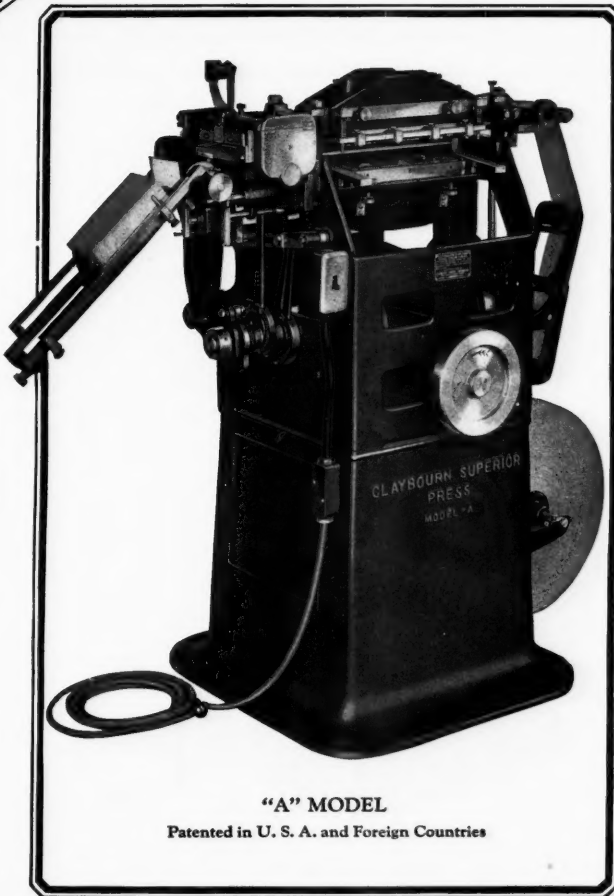
The Model A Claybourn-Superior Three-Color Automatic Press shown here was formerly manufactured by Superior Press Manufacturers, Inc., of Youngstown, Ohio. Some time ago it was taken over by this organization.

Since then we have completely redesigned and improved it in many respects with a view of doing better work, making it more productive, more accessible, and greatly increasing its range of work, building into this machine the accuracies and precision of a master-tool, rigid in construction, easy to operate in a minimum of time.

This press is especially valuable in the printing of small forms such as cards, blotters, stickers, tags, tickets and gummed tape in one, two or three colors, feeding and cutting to size from a roll and delivering perfect printing, sizes up to  $2\frac{1}{4}'' \times 3\frac{1}{2}''$  (cut-off adjustable to narrower widths in variations of  $\frac{1}{8}$  of an inch), at a speed of 3,000 to 4,000 finished pieces per hour. In addition, it will die cut, score and crease, punch, perforate, emboss or number. Continuous printing can also be run.

Considerable advantage will be gained by being the first in the community to install a CLAYBOURN-SUPERIOR PRESS.

An opportunity to send full details will be appreciated.



"A" MODEL

Patented in U. S. A. and Foreign Countries

Base Floor Space  $27'' \times 27''$   
 Approximate Weight 850 Pounds

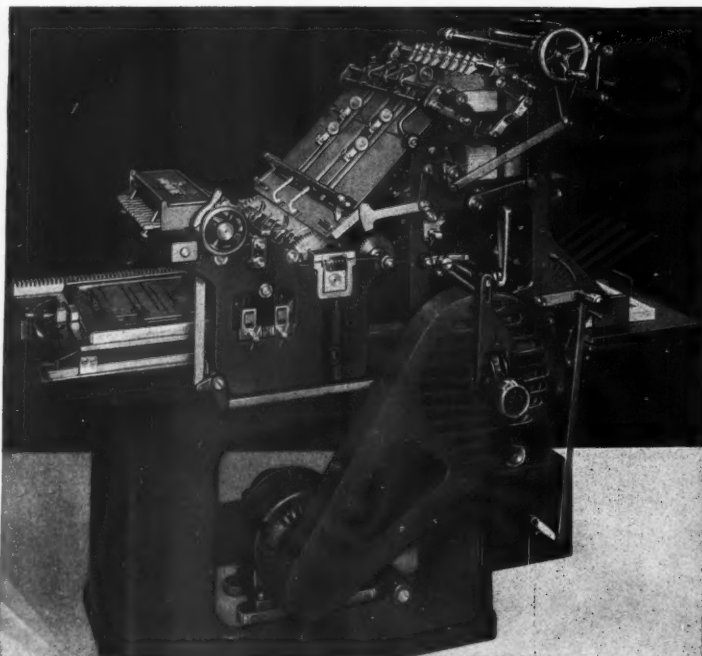
**CLAYBOURN PROCESS CORPORATION**  
*Originators of Precision Printing and Plate Making Machinery*  
**MILWAUKEE — WISCONSIN**

New York Sales Office:  
 1517 Printing Crafts Bldg.  
 461 Eighth Ave.



Please Mention THE INLAND PRINTER When Writing to Advertisers.

## ...The SALGOLD Automatic Jobber for the small and medium sized printing plant



This is a compact unit for high speed production, constructed by the best engineering brains. The materials and workmanship combined make it an ideal machine for plain and color printing and is guaranteed for register in color work.

Its size is 10 by 15 inches, with a speed of 3600 impressions per hour; envelopes, two up, 7200 per hour. It can be installed in a very small space. For high speed production work, at an initial cost that assures profits, it will pay you to invest your money by installing this machine in your plant.

Priced to meet every pocketbook.

For sale exclusively by

**Howard D. Salins**  
**Golding Printing Machinery**  
 608 South Dearborn Street  
 Chicago, Illinois  
 Telephone HARRISON 5936

Equipment in the Henry O. Shepard Company plant at 632 Sherman Street, Chicago, Ill.

## FOR SALE

Equipment of the private plant of the Calumet Baking Powder Co., Chicago, Ill. (All equipment like new)

### Cylinder Press Equipment:

- 1 — 6/0 Miehle, size 51x68 in., Cross Feeder, extension del.
- 3 — 4/0 Miehles, size 46x62 in., with Rouse lifts and ext. del.
- 2 — No. 3 Miehles, size 33x46 in.

### Automatic Job Press Equipment:

- 1 — Kelly jobber, complete with extension delivery, 2 years old.
- 1 — John Thomson Laureate, 14x22 in.
- 1 — Colt's Armory 5-C, 14x22 in.
- 2 — 10x15 in. Miller Units — long fountain, counter, etc.
- 1 — 12x18 in. Miller Unit, long fountain, counter, etc.

### Bindery Equipment:

- 1 — 33x46 in. Chambers Folder, King Pile Feeder.
  - 1 — 32x44 in. Dexter Folder, pile feeder.
  - 1 — 32x44 in. Dexter Folder, Dexter Pile Feeder.
  - 1 — 68 in. Oswego Power Paper Cutter.
  - 1 — Seybold Book Compressor, 15 in. jaw.
  - 1 — 26 in. Monitor Multiplex Punching Machine.
  - 1 — 30 in. Burton Peerless Rotary Perforator.
  - 1 — Monitor Paging Machine, 6-7 wheel numbering heads.
  - 3 — Monitor Wire Stitchers.
  - 1 — Berry Multiple Spindle Paper Drilling Machine.
  - 1 — Anderson Bundling Machine.
- Other equipment pertaining to bindery.

### Machinery:

- 1 — 2/0 43x56 in. Miehle cylinder press No. 12449, complete with extension delivery No. 1815, and regular equipment.
  - 16x19 in. to 41x55 in. Dexter suction pile feeder No. 7378.
  - 1 — No. 4, 3R Miehle No. 11318. Automatic unit with swingway feeder and extension delivery.
  - 1 — Miller Universal Saw, No. 4371, complete.
  - 1 — Model B Cleveland Folder No. 1445.
  - 2 — No. 4 Boston Wire Stitchers No. 1877.
  - Drying Trays.
  - Chases and Form Truck.
  - Warnock Base.
  - Sectional Base.
  - 1 — Bunn Tying Machine with motor.
  - 2 — Double Steel Frames with Tops.
  - 1 — Double Wood Frame with Top.
  - 1 — Proof Press.
  - 1 — Mullen Tester.
  - 1 — Jumbo Mullen Tester.
  - 1 — Metal Furniture Rack.
  - 54 cases of type.
- All machines equipped with 220 volt, 60 cycle, 3 phase A. C. motors.

WRITE TODAY FOR FULL INFORMATION

**Hood-Falco Corp.**

343 S. Dearborn Street, Chicago, Ill.  
 Telephone HARRISON 9621



# OUR *Popular-Priced Model*

▲ ▲ ▲ The Ben Franklin

## TRIMOSAW



Worthy its name; incorporating expensive saw features heretofore obtainable only in machines of greater cost. Specialization and large production alone make possible this remarkable unit offered by the world's largest producers of high quality Saw Trimmers at so reasonable a price that no printer need longer deny himself the benefits and profits of a TrimO Saw.

### *What the Ben Franklin TrimO saw does —*

Here are only a few of many operations it will do:

Saw and trim up to five inches of slugs, leads, rule or border to absolute accuracy and in less time than chopping off two slugs by hand.

Saw shell, wood mounted, or solid type, high stereotype plates to point measure, eliminating all chances for workups.

Miters three complete borders (12 pieces of six point) in one operation in much less time than one is made by hand.

A complete, accurate inside or outside mortise in less time than it takes to hand-drill one hole for keysaw.

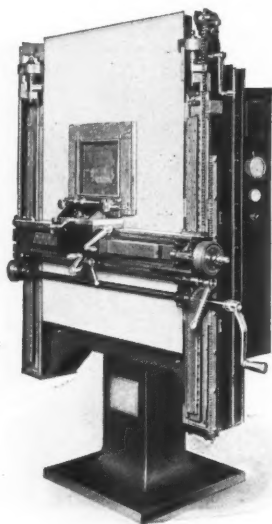
Less press time, better work and more profits by cutting down quaded ends of slugs and no stops account of workups.

**HILL-CURTIS Co.**  
MAKERS OF HIGH GRADE SAWING MACHINERY  
SINCE 1881  
**KALAMAZOO MICHIGAN**  
▲ 1616 DOUGLAS AVENUE ▲

# ANNOUNCEMENT

To

LITHOGRAPHERS AND OFFSET PRINTERS,  
PHOTO-ENGRAVERS AND TYPOGRAPHIC PRINTERS,  
TIN DECORATORS, LABEL PRINTERS,  
NAME PLATE MAKERS AND  
ELECTROTYPERS



## *Introducing* HUEBNER ECONOGROUP PHOTO COMPOSER

A Scientific Precision Shop Tool for small or large plants  
The only Photo Composer protected by  
patents sustained in U. S. Courts



*The Lowest Priced Photo Composer and  
Plate Maker on the Market*

*F*OR making economically grouped or repeated offset plates, copper plates, zinc etchings, also negatives on glass or film.

For making group subject original plates from which maximum size electrotypes are made for large type presses.

For producing complete press plates for small Typographic, Vertical, Horizontal or Rotary Presses.

Eliminates waste and time-consuming operations.

Cut your production costs and compensate yourself!

*We provide practical processes and formulas adapted for your particular work.*

Write for complete information to

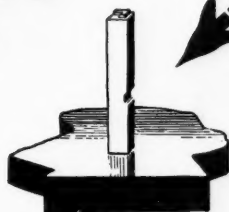
HUEBNER-BLEISTEIN PATENTS COMPANY

344 VULCAN STREET  
BUFFALO, NEW YORK, U. S. A.

# It stands alone

**on a VANDERCOOK  
Rigid-Bed Proof Press  
while its face makes a  
perfect impression.**

**...A ten-point type  
will STAND ALONE  
while being inked  
and proofed.**



*A few of the  
many advantages  
of the  
**RIGID-BED***

## *Permanent Accuracy of Impression*

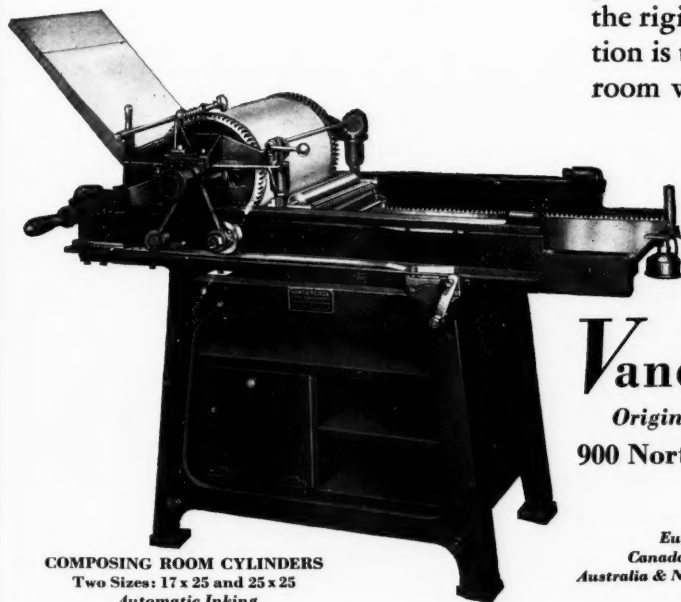
The bed of the Vandercook Press is heavy and rigid. The Cylinder is held down to the bearing rails by strong hangers and the impression load is carried on accurately made impression wheels bearing up against downwardly facing steel-shod rails. There is a simple adjustment for compensating the wear.

## *Ease of Operation*

The Vandercook Press operates easily, no matter how long the form may be. The heavy bed remains stationary. The cylinder only is moved. There is no chance of injury as is the case when the bed moves and overhangs the bed support.

## *Many Repeat Orders*

from recognized leaders in the printing industry are evidence that the rigid-bed principle of construction is the right one for composing room work.



**COMPOSING ROOM CYLINDERS**  
Two Sizes: 17 x 25 and 25 x 25  
*Automatic Inking*

*For catalog describing the several  
models of Vandercook Rigid-Bed Proof  
Presses write the manufacturers*

## **Vandercook & Sons**

*Originators of the Modern Proof Press*  
**900 North Kilpatrick Ave., CHICAGO**

### **FOREIGN DISTRIBUTORS**

*Europe: Baker Sales Co., London, England  
Canada: Toronto Type Foundry Co., Ltd., Toronto  
Australia & New Zealand: Alex. Cowan & Sons, Ltd., Melbourne*

## Colt's Armory and Laureate

### PLATEN PRESSES



For the finest art printing (forms up to 14x22) and for specialty printing of infinite variety.

For moderate runs of every-day work, 17x11 letter folders, printing on cardboard, printing and embossing of catalogue covers, etc.

For printing large, heavy forms which demand unusual distribution, without double rolling.

Write for complete information about modern Laureate and Colt's Armory Presses.

**THOMSON-NATIONAL PRESS CO., Inc., Franklin, Mass.**

NEW YORK: Printing Crafts Bldg., 461 Eighth Ave.

CHICAGO: Fisher Bldg., 343 South Dearborn St.

Also Sold by All Branch Offices of the AMERICAN TYPE FOUNDERS CO. and BARNHART BROS. & SPINDLER



COST CUTTER, Model B

## COST CUTTER SAWS

THE RESULT OF MORE THAN SEVEN  
YEARS SAW-BUILDING EXPERIENCE

Cost Cutter Saws embody such improvements as: Ball-bearing saw arbors . . . Full-sliding, self-centering saw tables . . . A better work-holding clamp . . . Patented, accurate method of setting and grinding trimmer knives . . . Quick set, accurate gauges . . . Efficient mitering attachments . . . Powerful V-Belt drive . . . Flexible lighting fixture . . . Cup oiling, and other features of note.

**Quick—Accurate—Safe**

*Finest Design and  
Construction*

*Write for Circular of either model  
and list of dealers*

**C. B. NELSON & CO.**

727 South Dearborn Street, Chicago



COST CUTTER, Model A





## Protecting Good-Will At Its Source

**O**N-TIME delivery—uniformly high-quality printing—fair prices—these are the factors which build and hold the good-will of your customers. Good presses alone are not sufficient to produce this result—they must be dependably controlled.

With C-H Press Control the feeder has complete push-button control of all press operations—starting, inching, stopping. With this accurate control, make-ready is speedier, safer. Quality of printing is more uniform when the feeder, relieved of responsibility for the motor, is always free to give his work the attention it deserves.

Made for either alternating or direct current, adaptable to new or old presses, C-H Pre-Set Control will perfect your present equipment, protect your investment in new presses. Write for further details concerning C-H Press Control.

**CUTLER-HAMMER, Inc.**

*Pioneer Manufacturers of Electric Control Apparatus*

1249 St. Paul Avenue

MILWAUKEE, WISCONSIN

# CUTLER HAMMER



*The Control Equipment Good Electric Motors Deserve*

(8673)

Please Mention THE INLAND PRINTER When Writing to Advertisers.

## Clean Type Forms This Easy Way

**A**FTER type forms come off the press, freeing them from dirt and caked-on ink is an easy job, quickly done when Oakite cleaning materials and methods are used.

Fast and thorough Oakite cleaning gets all the ink, oil, grease, and dirt with but little effort. An Oakite solution lightly scrubbed over the form and then rinsed off with water assures the removal of every trace of the grime and ink that otherwise would interfere with good printing.

Let us send you our booklet describing Oakite materials and methods for every cleaning job in the printing industry. A postal will bring a copy.

*Oakite Service Men, cleaning specialists, are located in the leading industrial centers of the United States and Canada*

Manufactured only by

**OAKITE PRODUCTS, INC., 321H Thames St., NEW YORK**

# OAKITE

*Industrial Cleaning Materials and Methods*

## MODERNISM

has also  
reached the  
field of  
engraving



Our work shows  
the latest trend  
in the art of  
photo-engraving

**BLOMGREN BROS & CO.**

Makers of Printing Plates  
512 Sherman St., Chicago, Ill.



**Park Spray**  
Humidification Systems

Installed in the Bindery and Stock Room

**The Corday & Gross Co.**

CLEVELAND, OHIO

For control of register and  
greater strength and flexi-  
bility in folding ~ ~ ~ ~

Send for Booklet No. 927  
"Print Shop Air Conditioning"

**Parks-Cramer Company**

972 Main Street ~ Fitchburg, Mass.

## REID LINOTYPE MAGAZINE RACKS



Photo taken in plant of S. Rosenthal Co., Cincinnati

This rack will store 36 Linotype split magazines; floor space about 36x29 inches. These racks made in any size to suit the needs of your plant. Write for prices, etc.

The Reid Linotype Magazine Rack requires about one-half the space of other racks.

We build these racks any size, also design them to store split magazines below the large full size magazines, i. e., the rack will then hold 22 magazines, 11 regular and 11 split, and not occupy any more space than the 11 regular magazine rack.

With the Reid Magazine Storage Racks over 50 per cent of floor space has been saved when other types of racks were discarded.

In some plants as many new faces of type have been added and magazines to hold them, and with our racks installed they were able to store what was on hand and the additional magazines in the same floor space or less.

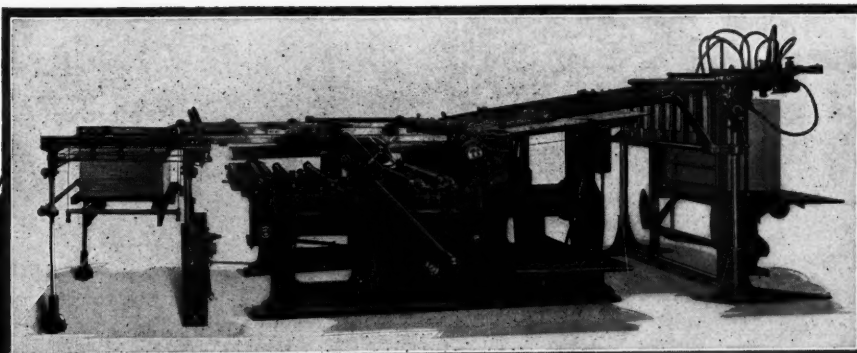
We carry four sizes of racks in stock for immediate shipment and make up any combination of sizes of magazines. Racks built to suit the user's requirements if space will be saved or other advantages over our stock sizes.

Manufactured and sold by

**WILLIAM REID & COMPANY**

537 So. La Salle Street, Chicago, Ill.

Also for sale by Mergenthaler Linotype Co., American Type Founders Co. and many dealers



## Babcock's Special Features

What Users Say About Them . . . Names on Request

**#37** We like the Babcock method of throwing all rollers out of contact with one motion; also the Babcock delivery, as we find that it will handle almost any kind of stock, under practically all conditions, without adjustments for different sheet sizes; and we like the interchangeable roller feature.

**#75** The firm bed supports, the wide cylinder and bed bearing, and sturdy bed trackage, all lend themselves admirably toward mechanical precision. The Babcock is all speed---the roller mechanism, the delivery, and the general handiness from any angle.

**#53** The roller throw-off is a great thing. Likewise the universal delivery. The delivery feature by which the fifth sheet is being printed before the first is covered is a most important advantage, allowing full setting of ink, even at high speeds, and thus avoiding offset.

**#72** The Babcock is positively rigid on the printing impression, owing to the eccentric motion used in raising and lowering the cylinder . . . it means sharp printing and long life to type and plates.

**#59** The easy method of stopping the vibrator roller from oscillating permits me to run two colors at one time, on a single color machine, without destroying a valuable set of rollers.

**#48** The universal delivery is valuable as a time saver, as well as allowing fuller color rollers are a distinct advantage, and the interchangeable rollers are an economy.

**#88** What we like especially, is the delivery, which allows four or five sheets to be carried on the delivery before piling, lessening the danger of offset.

**#3** Some features which stand out uppermost are the lever which instantly throws all rollers out of contact, the universal delivery which requires no adjustment, ease of makeready, register, and accessibility of all working parts.

**#34** We have learned to depend on the Babcock Engineering Department with assurance that their presses are always kept up to or ahead of the times.

FOUR-ROLLER FLAT-BEDS  
28½x41½ 32x45½ 35x50½ 39½x54 43x61½ 45½x64½  
THREE-ROLLER 26x40 TWO-ROLLER 24½x35  
HIGH-SPEED AUTOMATICS  
4-roller, 28x41½ 3-roller, 26x40 2-roller, 24½x35  
TWO-COLOR SHEET-FED ROTARY  
50x72

**The Babcock Printing Press Mfg. Co.**

460 West 34th Street, New York

Chicago, 407 S. Dearborn St. Philadelphia, 112 S. Vinton St. Boston, 51 St. James Ave. Cincinnati, Thomas E. Kennedy & Co.  
New Orleans, E. C. Palmer & Co. Atlanta, Southeastern Printers Supply Co. St. Louis, Kansas City, Omaha, Seattle, Dallas, Newark  
Bres. & Spindler, San Francisco, Los Angeles, Portland, American Type Foundry Company, Canada, Miller & Richard

# BABCOCK

Please Mention THE INLAND PRINTER When Writing to Advertisers.

## Systematize Your Imposing Work!

FOR profitable cut-cost imposing work this THOMPSON Concentrated Imposing Table No. 13985 does the job. An efficient unit, it contains standard needs to serve any printing requirement. Saves space, saves time, saves labor!

Semi-steel construction for greatest strength. Attractively finished in olive-green enamel or antique oak. Water-proof plywood is reinforced with sturdy steel angles. Receding base allows ample toe space, giving operator greatest freedom for close-up work. Also prevents accumulation of dirt, permitting clean broom sweep.

Write for reasonable prices.

**Contents, Lock-up Side** (as illustrated) Font of galley, 6 and 12 point, cut from 10 to 60 ems long. Font furniture, 2 to 10 lines, cut 10 to 60 ems long. Adjustable chase rack for all sizes of chases.

**Contents, Storage** (reverse side) Unit with 15 blank cases and bin. Unit with 11 letter boards and drawer. Unit with 8 sort drawers containing metal sort boxes.



No. 13985 Imposing Table—Lock-up Side

For Sale by Independent Dealers and Typefounders All Over the World

**Thompson Cabinet Company, Ludington, Michigan**

MILLER & RICHARD, Toronto, Canada, Sole Agents for Canada

## "AMSCO" Products

### "AMSCO" Steel Chases

(Electric-Welded)

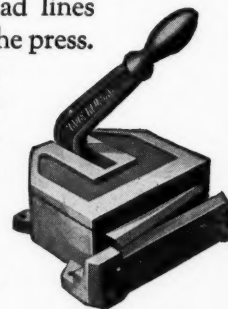


When you order chases specify as above and accept no other. Why take any kind of chase that's offered when the best costs no more? They're strong, square and true, finely finished, and guaranteed for a lifetime.

### Supreme Low-Slug Cutter

Save time and waste from smutty sheets by cutting down high quad lines before form is put on the press.

A heavy knife of 33 picas cutting capacity quickly reduces shoulder to height of foundry quads.



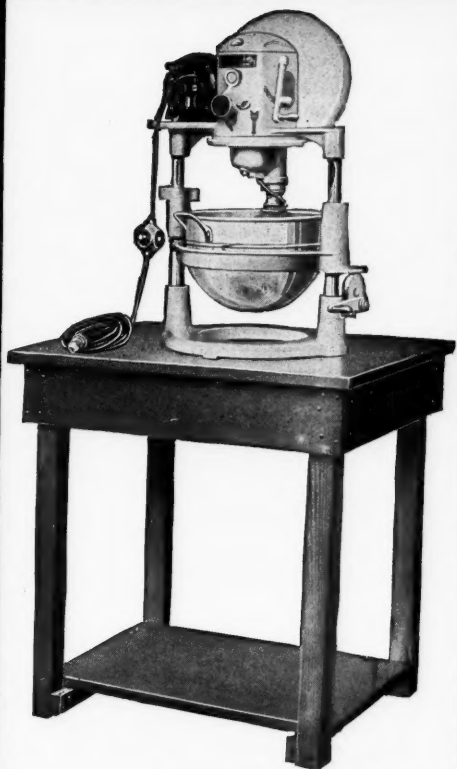
Price \$33.00



Order direct or from a dealer who will supply you with Genuine "AMSCO" Products for Printers

**AMERICAN STEEL CHASE COMPANY**  
126 Centre Street  
NEW YORK





*What another  
Read Ink Mixer  
User has to say*

**Case, Lockwood and  
Brainard Company, of  
Hartford, Conn., writes:**

"We have already used the mixer on a number of jobs and certainly derived great satisfaction from it. We know it is going to be one of the most useful pieces of pressroom equipment in our plant."

**WRITE FOR CATALOG**

**READ**  
**MACHINERY CO.**  
YORK PA.

# Speed!



*Kenfeld-Leach Company, Chicago, have been using  
MONITOR Stitchers for 18 years*

## —that's what you get with **MONITOR Stitchers**

And speed certainly counts big in these days of high costs and keen competition. That's why printers everywhere use and heartily endorse the MONITOR Stitcher.

### **150 to 190 Stitches a Minute**

MONITORS will click along all day at practically any speed you want. Thin work or thick work—two sheets or two inches—it's all the same to these great little stitchers. They do *any* stitching swiftly, accurately, at low cost.

### **Always on the Job**

You don't have to coddle and nurse the MONITOR to keep it working. No, sir! It's always on the job. Never fails. We've built it that way—gave it rugged construction—plenty "back-bone" to stand up for long years under the hardest work.

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**LATHAM MACHINERY CO.,  
1145 Fulton Street, Chicago, Ill.**

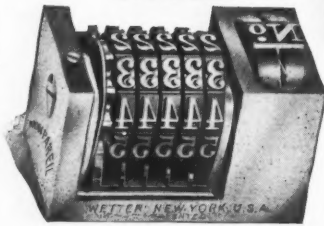
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**"Nonpareil"  
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Please specify 110 Volts or 220 Volts

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The Absolutely  
**SAFE  
Quoin**  
THE LATEST



## 3-Disk-Cam Wickersham

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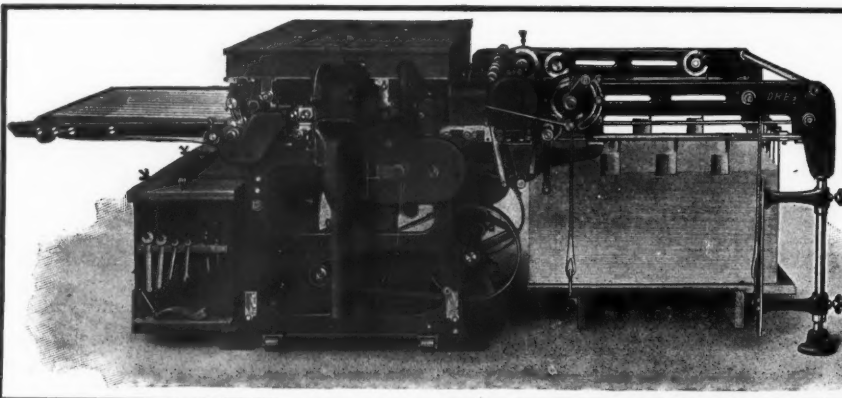
Wickersham Quoins are  $\frac{3}{8}$  inch high, or the standard chase and furniture height, and do not interfere with grippers, friskets, or gauges.

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**Samuel Stephens and Wickersham Quoin Co.**

Originators and Manufacturers of 33 Years Experience

174 FORT-HILL SQUARE BOSTON, MASSACHUSETTS



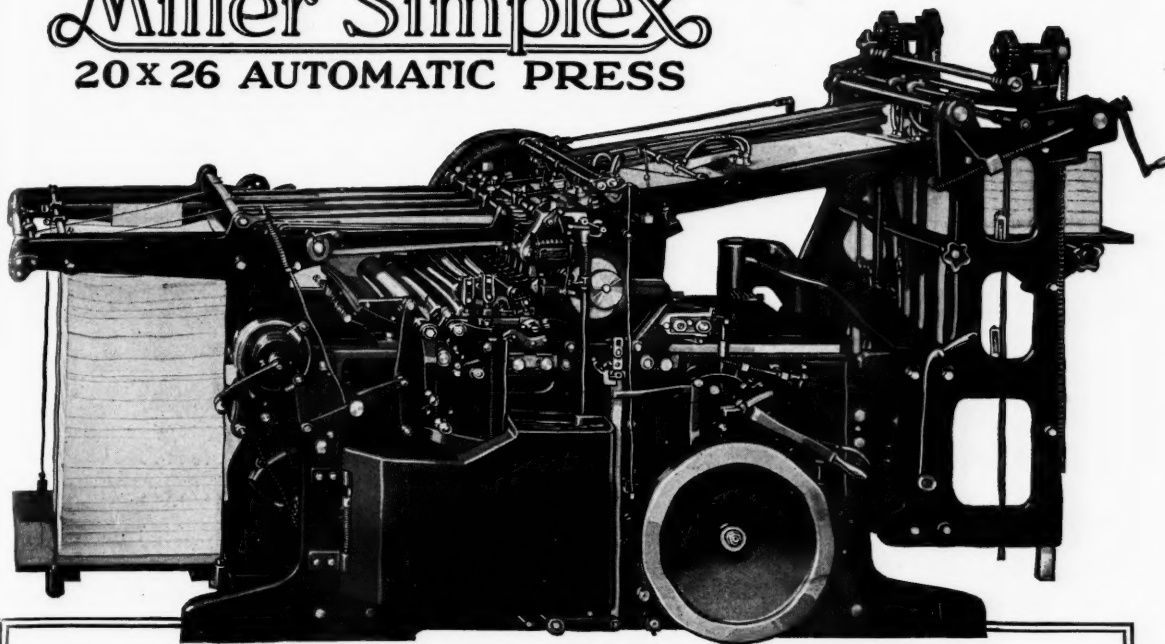
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**S**INCE the introduction of the Simplex to the trade at the Graphic Arts Exposition in September, 1927, three hundred of these machines, representing a capital investment of \$1,750,000, have been installed. This unprecedented record of sales in the short period of eighteen months is deserving of special note and consideration on the part of every progressive shop owner.

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Write today for descriptive matter, samples of work, list of prominent users in your locality, and other interesting Simplex data — no obligation.

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(NAME CHANGED FROM MILLER SAW-TRIMMER COMPANY)

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BOSTON, 603 Atlantic Avenue  
CHICAGO, 40 South Clinton Street  
Miller & Richard, Toronto, Winnipeg, Vancouver

DALLAS, 509 South Akard Street  
LOS ANGELES, Printing Center Bldg.  
DETROIT, 619 Wayne Street

NEW YORK, 60 Beekman Street  
PHILADELPHIA, 141 N. 12th Street  
SAN FRANCISCO, 613 Howard Street

Lanston Monotype Corp., Ltd., London, England

# THE INLAND PRINTER

*The Leading Business and Technical Journal of the World  
in the Printing and Allied Industries*

J. L. FRAZIER, Editor  
MILTON F. BALDWIN, Associate Editor

Volume 83

APRIL, 1929

Number 1

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# These **E**NVELOPES *sell like tooth paste . . .*

*Your customer wants them, buys them, time after time, because he knows what he's getting*

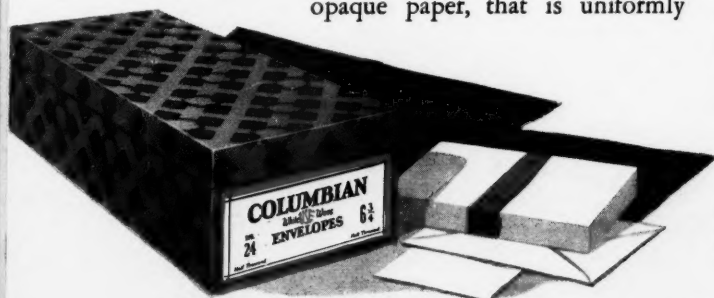
ASK a druggist how he sells tooth paste, and he will tell you that he doesn't—his customers buy it.

That's the way your customers buy Columbian U.S.E. White Wove Envelopes. They know the good writing, typing or printing surface, the flap that seals in a jiffy and remains sealed tight as a drum, the opaque paper, that is uniformly

white. And how we stand behind these envelopes—printed guarantee in every box.

Your customers know that they're getting what they want by the "USE" watermark in every envelope, and the box with its distinctive U. S. E. allover design.

Standardize on Columbian U.S.E. White Wove Envelopes. Get them from your regular paper merchant's stock. Every Commercial and Official size available, from 5 to 14 and Monarch; also 6¾ Outlook and 10 Outlook.



UNITED STATES  
ENVELOPE COMPANY  
*The world's largest manufacturers of envelopes*  
SPRINGFIELD, MASSACHUSETTS  
*With thirteen manufacturing divisions covering the country*

COLUMBIAN *White* **USE** *Wove* ENVELOPES

# TO PRINT AND MAKE A PROFIT



DON'T be satisfied to keep your business just drifting. Better quit today than see your customers lured away one after another by the price and quality inducements of less complacent competitors who with new and more efficient machines can beat your prices—and also your profits. Check over your equipment. Is it a sound investment? Is it paying a proper return upon the space it occupies and the labor associated with its operation? Or is it an economic millstone carrying you straight to the bottom? Consider your machinery carefully—seriously. Maybe it will pay to  
**BUY NEW MACHINES**

# THE INLAND PRINTER

Vol. 83—APRIL, 1929—No. 1

## Do Printing Apprentices Become Workmen or Craftsmen?

By KING HAMILTON GRAYSON

*Young trees do not bear fruit. Apprentices, like young trees, are long-term investments—their yield lies in the future. Every plant owner and executive should read this article*

IT HAS become very apparent during the past few years of emphasized production that executives have been sacrificing the stable income of tomorrow for the transient dollar of today. They have endeavored to convert apprentice scholars into production mechanics long before the junior workmen were efficiently trained. Thus they have infringed upon the rights of the true craftsmen workers by filling their places with undertrained and underpaid apprentices, and have worked a hardship on themselves and their entire force of employees.

Executives in numerous industries have repeatedly admitted that the demands for greater production, and all those caused by price-cutting competition, have been responsible for the permanent assignment of apprentices to certain jobs at which they became efficient. In this way the apprentices are denied the privilege of completing their rotation of work and training so that they may graduate as master craftsmen—the ultimate goal and ideal of every apprenticeship system.

That practice has become so general throughout industry that the safety, efficiency, and existence of the entire system of industry are being jeopardized. It has cut down the quality of workmanship, thereby causing many rejections of completed products, and vast losses to the manufacturers, and it has also robbed the future of master craftsmen, without whom no industry can expect to survive.

Because all the giant industries can handle "big business" on the basis of

mass production, and because of large volume in each separate department, they are thus able to employ specialized workmen under a specialized foreman. The little fellow has caught the same fever, and at a sacrifice of apprenticeship ideals and quality production has been trying to emulate his larger competitors. His argument has been that if specialized workmen can double the production of large plants and factories they can be used equally well for the small shop. Blindly ignorant of the results, his first effort has been to specialize his apprentices.

A slight amount of careful analysis of the situation should convince any executive not only of the folly of such a procedure, but of the certainty of commercial suicide sooner or later. In the first place, the larger industrial plant is operated on an entirely different principle from that of the average small shop. The principle of a mechanic in a large automobile factory working for seven years at tightening one particular nut or screw, cannot be applied to a local tool factory, and a little further consideration of that mechanic's ability and training will quickly prove he is not an all-around workman or even a master craftsman.

The small printer or publisher forgets or does not know that the giant industries are spending fortunes in the training of specialized workmen later to become specialized foremen. Those workmen, however, would starve to death if they were forced to earn their living as all-around mechanics or factory workers. Every American execu-

tive and shop engineer has had some experience with the inefficiently trained type of workman, just as every one-man factory owner who has followed those specializing principles has awakened to the reality of his losses.

The specialist in either small shop or giant industry is in the same class. He can do one thing a little better or faster than the average workman does, but aside from that he is incompetent in so far as the general quality production is concerned. But—the average practices of the giant industries are absolutely foreign to the requirements and possibilities of the average small shop, and it is the latter which represents the major need.

Specialized mechanics are as different from general mechanics or master craftsmen as white is from black; and, because of the wild scramble for immediate headway, master craftsmen are becoming more rare in the average industry. Unless all the standards of the apprenticeship system are quickly restored future generations are bound to suffer, for the mass public is dependent to a greater extent upon local industry than upon great national institutions.

The giant institutions serving the printing and allied industries are needed to manufacture paper, typesetting machines, printing presses, and ink, but they never can supplant the humble printer who must use his brains and skill to produce the pamphlet, magazine, book, or newspaper which is unquestionably only a transition of certain knowledge and certain craftsmanship from one individual to another.

The very ideals of apprenticeship are no more to be compared to the "specialisms" of a production mechanic than our grade-school children are to be considered the brains and brawn of the American nation. As an immediate profit-earning asset in any industry the apprentice specialist is as inefficient as the grade-school student with merely a "big idea." Nor is the average apprentice supposed to be a profit-earner in his industry during this time.

The American people willingly bear the expense of educating their boys and girls so that they may some day be equipped to take up the reins of industry and also the professions when their fathers are ready to step down. It is therefore a solemn duty of all industries properly to train all apprentices and help to make them master craftsmen, not for the immediate monetary gain, but to the end that all industry may live and flourish in the future.

No sensible executive will expect to earn a profit from the labor of an apprentice even at half the usual wage scale of a journeyman, for in the matter of quality and quantity he is sadly deficient. The experienced shop engineer knows that any skill that is displayed during his tenure is more than offset in a monetary way by the time spent in instruction and the loss necessary through waste of material. The wise executive will consider that his apprentices are in the same category as insurance: an investment made with the one objective of protecting the future life of his industry. If we are to have noble trees tomorrow, the worthless sapling of today, unable to provide either fruit or shade, must be zealously trained and protected for a later yield.

The apprentice is unquestionably the life of any existing industry of today. Without his careful evolution all of the labors of today are wasted as far as tomorrow is concerned. Present great industries, as well as our lesser local ones, are absolutely dependent on those sturdy pioneers who, in the yesterdays, passed through the monotonous routine of "practice" in order to obtain the golden fruits of their labors after they have become master-craftsmen.

We owe a like debt to the generations of tomorrow, for those golden fruits of our fathers should continue. We are often forced to listen to the statements that our phenomenal advancement of today should be credited to the younger generation. This is a tremendous inaccuracy. While the younger heads have caught the spirit from those grand old masters of yesterday, they have not mastered the art, and the praise must be centered upon those old white heads for phenomenal ideas that have made

possible the progress of this age and the material benefits following.

Where are the Edisons, the Fords, the Bells, and the Marconis of the future coming from? And the workmen who will make possible all the tangible fruits of their ideas? They will come, no doubt, but if this generation is allowed to get the idea that a trade, art, or science is to be mastered in three months it is going to work a great hardship on the future, and will evi-

## HIDDEN STRATEGY

WITH printed messages by mail you can make great progress toward establishing your market before competitors realize what's going on.

You don't need to show your hand or reveal your plan to competitors at the same moment you reveal them to customers or prospective customers.

With a well-planned campaign of direct-mail advertising you can build up an intimate personal acquaintance and good will among prospects and present customers, and do it with a certain degree of secrecy from competitive salesmanship in the field.

A slant on advertising that makes the direct kind look mighty good. The reverse of a government post card mailed by the J. P. Bell Company, Lynchburg, Virginia

dence a lack of wisdom and appreciation on the part of the present master craftsmen for the invaluable training their fathers bestowed on them.

The standards of master craftsmen in many lines have fallen from the degree of perfection once exhibited. This is largely due to machine-made articles turned out at only a small per cent of the cost of the old hand-made treasure, and this part we all welcome. But if the grade of workmanship is allowed to continue at as mediocre a level as is now accepted by those who are responsible for the specialized character of craftsmanship, everyone must eventually suffer. We must first recognize that *if there is a machine to compete with hand-made products, there must also be a trained machinist capable of making the machine.*

The trades councils are sometimes at fault for the conditions which have aggravated the relation between employers and apprentices. For purposes of

self-preservation it should be the rule of every council under whose jurisdiction apprentices may be employed and schooled, to see that an allotted period is set aside for training, and that in such an allotted period the apprentice should reach a certain fixed standard as to the quality and quantity of his work before being allowed promotion.

Nearly all the councils do have some such rules today in blanket form, but often, instead of delegating themselves as an executive committee to insist that the apprentice reach those grades, they seemingly permit him to absorb the idea that he is on the defensive against an inhuman employer. Consequently he sometimes reaches the point where he does just as little work and study as possible, and, when his employer protests to the grievance committee, its members rush to the protection of the apprentice. The result is that when his tenure is ended he is but a proselyte, and by no means a master craftsman, even though he be called a journeyman and draw a journeyman's wages.

Each trades council should have sufficient interest in its future welfare to make an end to this all-too-common practice. It merely lessens the skilled condition of the organization's membership and makes the master craftsmen disgusted with their group; and, by no means last, it lessens the respect of the apprentice candidates for their master degrees. Consequently there is often misrepresentation in crises that would be eliminated by a more strict requirement of apprenticeship services.

Man does not appreciate that which comes without effort, and the apprentice who is not constantly called upon to exert the very best within him is a mighty poor student and risk—not only for his employer, but for the safety and existence of trade groups as well. These groups should eliminate all candidates whose work fails to show an aptness for the art of the industry, as such members will always work mechanically and never be able to see beyond plainly charted ways. Their work will always be inferior, and this condition unquestionably tends to lessen the individual employee's respect for his craft. Only when workmen produce fine work can they take pride in their efforts.

The welfare of the apprentice should be the objective of all printshop executives and all the trade-organization officials, just as much as the bubbling youngster is the pride of both its mother and its father, and in whom they place their fondest hopes. The future of the apprentice should not be a problem for either one; instead, all should work for the goals and ideals of the original apprenticeship system.



# Advertising Good Printing by Means of Poor

By S. K. HARGIS

*The printer is judged by the printing he prints. Why not?  
Your printed advertising must be of the best. Read—and act!*

IF IT is true that the shoemaker's child often goes barefoot, what of the printer who quite frequently sends out printed matter designed to boost his own printing business, but which falls short of the standard he maintains for all his customers? Say what you will, much of the printed matter mailed out by printing houses falls far short of what it should be. It would be better business to pass up direct-mail work entirely than to get out anything but the best, printingly speaking, for appearances count.

I am on the mailing lists of many New York and Philadelphia job printers, and to my desk come pieces from printers scattered elsewhere over the country. Certain real quality letters, booklets, and circulars are sent me every week, but the average isn't what it might be. Yet something better than the average is to be expected of the printer when he enlists his own medium in his behalf. When Oscar of the Waldorf gives a private dinner in his own home, the chances are his guests fare better than does the average guest at the hotel; at least we may reasonably presume that this is so.

The advertising manager of a large business house sat in my office just recently, when a circular on top of the heap on my desk caught his eye. "Who printed that?" he asked, examining it with keen interest as he put the question.

"Read on," I replied, "and you'll see that it comes from the printer himself advertising his own work."

He ran hurriedly over the piece, and then made a note of the printer's name and the address of his plant.

"That's just the sort of a job we're after," said this advertising man, "and I'll write that house tomorrow. I have seen just about what I wanted in my mind's eye, but not until now have I seen it really executed. That is it." And I understand that this man left an order with the printer for 55,000 circulars. He did it because he recognized quality, and he said afterward that he

could trust a printer who took such pains with his own printed work.

What's the trouble with the printer's own direct-mail pieces? I believe the main trouble lies in the fact that he gets the stuff out automatically, just because he thinks that he ought to do something of the kind now and then merely on principle. He appears to be bare of ideas when it comes to his own proposition; and quite frequently he fails to spend enough money to show quality in the job. In other words, he uses *poor* printing to advertise and sell *good* printing! As if it could!

Printers don't seem to mean it very strongly when they set out to write regarding their own service and their own product. One big printer in New York employs an important advertising agency to prepare every piece he sends out for his own purpose. "The agency gets a better slant on what we have to offer than we can get," said this printer, "though we wouldn't want our customers to know about it."

**if** some advertisers were forced to call on their customers as carelessly dressed as some of their advertising, they certainly would be embarrassed...and could never hope to obtain a successful interview.

Warwick Typographers  
617 N. Eighth St. • Central 9210-11

A WELL-DRESSED AD IS A WELL-DRESSED SALESMAN

Above all, the ordinary run of the printer's printed advertising is weak in copy appeal—often commonplace. Even though it represents the very best in typography, we usually find much to be desired in real selling talk; rather, it maintains a stiff formality that fails to get under the skin of the customer. Maybe the printer thinks he has but little to offer that the other printer can't produce. If so, why talk about it at all? And the worst of it is that, no matter how weak their own pieces may be, these printers persist in sending copies to every customer on the books!

One of Chicago's largest printing houses gets out only one effort a year; but it is almost always a bell-ringer, possibly because it takes a year to get it out. One year it was a de luxe edition of Whittier's poems, a sample of fine bookwork; another year it was a brochure on the art of printing as conceived by the house itself.

Occasionally there bobs up in our mail something really choice from a printing firm—something that will attract the attention of business men and the printers alike. I doubt if such stuff ever goes directly into the waste-paper basket—at least, not until after it has been read by a few people in every office to which it is sent.

Most men hesitate to destroy a costly or well-prepared piece of printed material despite the claims of those who believe in the cheap stuff because "it will all go into the waste-basket anyway." I have seen business men frame fine printed matter because of no other interest than the richness and beauty.

Printing today must be outstanding—to be merely good is not enough, for there's too much competition. And the experienced printer, of all people, is aware of this fact. A mail-order house may commit some crimes in the way of very flashy printing, but no printer can afford to use that kind of material for his advertising.

When you, a printer, feel the urge for an effort on your own behalf stealing over you

—say with the stimulating early days of spring—you should proceed as follows: (a) Get an outside copywriter to write the copy; pick a good one, and a stranger. (b) Use the best stock in the city. (c) Make a sort of a fool of yourself about the typography. Carry the proofs home with you a few nights and study them, when all alone, under the library lamp. (d) Above all, watch your cuts. (e) Get an effect—secure a forcefully individual appeal.

A printer's effort represents a printer's sample in the mind of the buyer of printing. This is true in very few lines of business. Even what you print for others, though it be inferior at times, cannot have the effect that your own stuff will have when it reaches the eye of a critical customer. You can't alibi a job of your own; an apology is worse than is silence. The job speaks loudly, either in your behalf or against you. Which do you want it to be?

## N. E. A. Plans Royal Entertainment for Convention Delegates

THOSE who attend the forty-fourth annual convention of the National Editorial Association in Wyoming this year will have an opportunity to see a feature of the Old West which they probably never will be able to witness again: a buffalo roundup, which will be staged at Roosevelt Camp on July 29. The roundup has been arranged by Roger Toll, superintendent of Yellowstone National Park, especially for the benefit of the editors, and it will probably be the last roundup of its kind ever to be held in the United States.

There will be many features to interest and entertain those who attend, other than the buffalo roundup. For the benefit of all the visiting editors, Frontier Day, an occasion reminiscent of the Old West, has been scheduled for July 24. It was necessary to change the original date in order to stage it during the time the editors would be in the state. There will also be an Indian Sun dance at Lander, but those who attend this exhibition will have to be early risers as the dance will be staged at three in the morning. Frontier Day usually attracts twenty or twenty-five thousand visitors, and for that reason it is necessary that those who plan to participate in the editorial trip make their reservations as soon as possible, so that the committee having charge of the Frontier Day arrangements may reserve sufficient accommodations for the entire editorial party.

During the trip the party will visit a number of "dude ranches." Trips have also been arranged through Yellowstone National Park, the wonderland of America, and there have been promises of an elk dinner, a fish breakfast, and an opportunity to feast on buffalo steaks. The fishermen of the party will have an opportunity to try their skill at trout-fishing.

The official route will be over the Burlington Railroad, leaving Chicago on Thursday evening, July 18. There will probably be some form of enter-

tainment for the party at Chicago before it leaves that city. The official train will arrive at Cheyenne on the morning of July 20, and the sessions will begin that day in the new high school of that city which is now being completed. On July 22 and 23 additional sessions will be convened, and Wednesday, July 24, will mark the beginning of the play session, when the visitors will enjoy the Frontier Day program. From that date on the time will be devoted to enjoying the various entertainment features which the Wyoming citizens have arranged.

The party will be limited to four hundred persons, because no more than that number can be accommodated on

the trips through the park. More than half of that number of reservations has been received at this time, and those who plan to take the trip should notify National Editorial Association headquarters at once to be certain that they can be included. The itinerary fee is \$12.50 a person, and there is also a convention-badge and registration fee of \$5.00 each. Persons holding sustaining memberships will be exempt from both fees. Attendance is limited to all members of the National Editorial Association whose dues have been paid for 1929, and only persons over sixteen years old will be permitted to go.

National Editorial Association officers are anxious to know as soon as possible just how many will attend, so that the Wyoming citizens can be informed and the proper arrangements made for taking care of the delegates. The entertaining of the editors is a big undertaking for the Wyoming folk, but they are leaving nothing essential undone in their efforts to have everything properly "set." The finest coöperation the editors can give them is to let them know as soon as possible how many guests they can expect, and if this is done Wyoming boys will take care of the rest. So, if you plan to attend, send your reservation today to National Editorial Association headquarters, 1501 University Avenue, St. Paul, Minnesota, and then rest comfortable until the day of departure.

## Our Papermakers Praised by British

A FINE and generous tribute, and a statement of fact not so generally recognized as it should be, is contained in the December issue of our overseas contemporary, the *British and Colonial Printer and Stationer*, of London. Endeavoring apparently to encourage more British manufacturers to do this also, the editor lauds the demonstration samples issued by leading American paper mills. "It is really a part of the papermakers' business," he writes, "to educate printers up to an appreciation of paper used in the right way and the best way."

The position taken by our contemporary is our own; we have felt right along that no branch of the graphic arts has made greater strides in recent years than that of papermaking. The printer of 1929 is blessed with paper stocks of a degree of beauty and distinction undreamed of even fifteen years ago. Not only has paper been developed to a point that wholly justifies the statement made by a manufacturer that it is "a part of the picture," but the range of colors and textures, and

often patterns, too, has increased until to attain the right atmosphere and "class" is about as simple as A B C.

An additional merit—one secondary, perhaps, to the high quality of the papers themselves, but pregnant with opportunity nevertheless—rests in the fine manner in which the demonstration samples of paper manufacturers are usually prepared. As the British editor states, they are the work of fine printer craftsmen. They are all good enough not only to encourage a printer but actually to help him to do better work, and we also think they have had a potent influence with thousands of buyers of printing, encouraging not only the purchase of better paper, but better printing and more colors.

Many American printers are the richer today for having made it a practice to show paper stocks of such pronounced character to their prospects that the tendency to think about price has very often, and quite naturally, been overcome. The fly in the ointment is that too few printers are making full use of these bountiful facilities.

# Is Free Service Worth What It Costs You?

By WILLIAM P. COLEMAN

*Free scratch-pads. Free trimming. Free alterations. Do such gratuities bring new orders or merely waste plant resources?*

OF THE few deadly sins of the average printer, the greatest is charity. It is not the charity of the Good Samaritan, but is the charity that takes such forms as free memo-pads and free scratch-pads, and in its most vicious forms as paper-trimming, additions to copy on proof, copywriting, and other similar labors for which the printer receives no payment whatsoever, either direct or indirect.

Before you protest that it is manifestly impossible to do away with this sort of charity, analyze your business. Ask of yourself these questions: Were your present customers secured as a result of scratch-pad donations? And were they then retained because of the same or of similar free-will offerings? Were small buyers of printing stepped up into large users because you made no charge for trimming paper stock, for copywriting, and for the changes in copy after proof was submitted?

If you can make this simple analysis with open mind, the answer must be "No." Every free service you perform is to be paid for by somebody, and that somebody is yourself. These services are the leaks that dribble away the profits, and the sum total of these leaks is astonishing to every printer who checks back on them as the first step toward securing his full profits.

You may defend these practices as a sort of advertising. But, is it a *resultful* sort of advertising? All advertising should pay in some manner, either in immediate orders or by keeping your printing services in the mind or at least the eye of the prospect, and charity advertising does neither. Chances are that the prospect or customer is not reminded of your plant until his supply of pads runs low. He will remember these free services when in need of them, to be sure, but will his remembering add one cent to your profits or a single piece to your run?

Take a lesson from your banker. The banks today will charge you for every service, large or small, that they may perform. If the rules make it mandatory for you to keep a minimum deposit at all times, and your account falls below the minimum, you will be charged anywhere from fifty cents to one dollar for each month of the lapse. You will pay a service charge for the

overdrafts. You will pay for dozens of other services formerly performed gladly by all the banks. Analysis has proved to them not only that free services fail to increase bank balances, but that the banks lose money by such free performances.

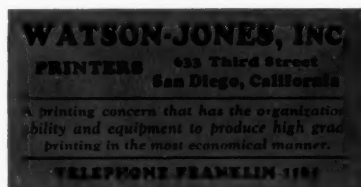
Most banks of today are making money. Formerly many banks thought they were doing business at a profit. But today every bank of any consequence is positive it is profitably conducted because at one time it took the time and trouble carefully to analyze the cost of carrying the savings and checking accounts. Accurate costs were arrived at, and then the profit leaks

He has to pay his employees anyway! Then why not see that they are kept busy with profitable work? The value of the paper stock does not matter in the least, but the printer would be far ahead if he junked it. And, when this printer has a bit of time on his hands, can he afford to give it away? His time should be spent in either a supervisory or a productive capacity, and if there is no need for his supervision in the plant or office he ought to be out on the street getting business to keep his employees busy earning their wages. Employees' time spent on free services will yield no return in sales.

If the employee's time is costing you \$1.50 an hour, and it takes him one-half hour to perform some free service, the customer receives seventy-five cents of your hard-earned profits, plus a certain sum representing a portion of your overhead. Add in, when it is necessary, additional costs of typesetting and makeready, and the running-time of press. Or, if the owner of the plant donates an hour of his own time, it may be worth anywhere from five to fifty dollars or more! It begins to look as if charity were more costly than at first supposed, and it is, compared to the cost of securing tangible business through advertising or salesmanship.

A printer's customers are attracted by one or more factors, such as his advertising, seeing work he has done, recommendations of pleased customers, a business card in a directory or some other medium, or because his office happened to be handy at the moment a printer's services were required. And of course everyone knows that either quality work or low prices will hold customers and satisfy them.

A printer's best friend will not buy printing out of generosity, so why expect it of prospects who receive free services or other gifts? The public understands that every business was instituted to fill a need and thereby earn a profit. It expects, except for the minority group of grafters and the free-sample hounds, to pay for what it gets and get what it pays for. If a printer doubts this, have him go to his neighborhood grocer and ask for an empty box or barrel. He will receive the article, but it will cost him anywhere from five to twenty-five cents.



Is this neat scratch-pad a profitable form of advertising? See what the writer thinks

were traced and as promptly stopped. Making profits on jobs and then losing them is like trying to carry water in a sieve. It is all loss.

"Supposing I do give away scratch-pads or trim the paper stock without charge?" was one printer's defense of charity practices. "The paper doesn't cost me anything and I must pay my employees anyway, so why not let one of them do this work? I can't see any harm in planning advertisements or writing copy for the customers when I have a little time on my hands!"



One printer, who had been liberal in his gratis services, compiled a careful and accurate cost record of every such job for six months. Then he abolished the custom at one fell stroke, and prepared to keep a record of orders lost through this new policy. The record sheet was never used!

"Why," the printer said afterward, "giving folks these presents is just like dropping perfume on a worm you send after a fish. I'm through with it! The money saved has furnished me a few fonts of type and other things that we needed, and the saving in the long run will pay for a press or two."

## Rupture: the Printer's Menace

By ELLWOOD C. HALLER

RECENTLY I was requested by a physician to make clear to him the industrial conditions which are responsible for the many cases of rupture among printers. From the days of my apprenticeship I have known something of the danger from rupture to those in our trade and of its common reason. Having escaped that distressing condition, however, I was not fully conscious of its prevalence, and was surprised to learn from the subsequent conversation how many of our fellow-workers are afflicted.

The lifting of forms is the most common means of inducing a rupture, and the trouble is due most often to pure ignorance of the proper way to do the work. As "ambulances" and other mechanical means are not in universal use, the majority of forms must be handled by brute strength; but there is a right and a wrong way of using strength! This should be kept in mind by those who have not made efforts to develop their abdominal muscles. The accumulated loss to our industry resulting from the lowered efficiency of workers who are afflicted seems to me to be one that should be given serious consideration, and quite obviously in the training of apprentices and young workmen the proper methods of moving forms should be emphasized. My own good fortune is due in no small measure to the fact that during my apprenticeship I worked with a journeyman who understood the technic of handling forms and insisted that I acquire it before any harm was done.

When one is young and ambitious an invitation to "give a hand" in lifting a form is eagerly grasped as an opportunity to demonstrate one's titanic strength. In too many instances such eagerness has been followed by consequences which have led to life-long affliction and even to premature death. Each one of us has to go no farther than his list of those who are or have been his acquaintances to confirm that statement.

The word "technic" is a large one, even for us who work with words. It is more expressive to say that there

is a "knack" to be acquired in lifting forms. This knack is simplicity itself and is dependent upon two simple propositions: (1) that the muscles of the legs and arms are stronger than those of the loins, and (2) that a form, no matter what its weight, can be balanced and slid from one position to another with less effort than if lifted.

Bearing these in mind, when lifting a form one should bend one's knees, rather than his back, and should seek to lift the form by the simple expedient of straightening the knees. Also, the form should be so managed that it will have to be lifted only the shortest possible distance. In this way the strain is reduced to the minimum and what there is is borne by muscles fully capable of bearing it.

If, on the contrary, one bends one's back, the strain, when lifting, is placed upon the abdominal and back muscles, which are generally weak and prone to give way under the stress. Again, if the form is not lifted straight upward until its center of weight is just beyond the edge of the stone (which is waiting to act as a fulcrum), where it can be easily tipped into position by its own weight, the amount of labor is increased unnecessarily.

The lessening of labor is in marked contrast to the method of swinging the bottom of the form outward and upward until it is level with the stone. This, the usual way, is all labor—no advantage is taken of the extent to which gravity can be made to assist, and the distance to be traveled with the weight is several times greater than it should be. The larger a form is, the higher up is its center of weight, and the distance to go to reach the tilting position is correspondingly less. Some of the heaviest forms have to be lifted only a few inches.

Knowing this, one is less inclined to bring the form up with a rush and a bang, straining muscles unduly, and perhaps bending the chase. Realizing that the distance is short, one feels free to take it easy, and it is a well-known law of physics that a weight can be lifted with less strain if the

time is increased. The whole time of operation is so short in any event that the element of fatigue does not have to be considered. Therefore, never start a lift with a sudden jerk.

Large forms usually come from the pressroom long side down. In this position the center of weight is at its lowest and the form most difficult to lift. It is all very well, if there is plenty of help at hand and the form is on a truck, to support it on its ends by blocks (to give the assistants a hand hold) and to swing it onto the stone by the brawn contributed by three or four husky sets of arms. But if only one assistant is available (and that generally is the case) it is best to up-end it for the purpose of increasing the height of the center of weight.

Up-ending a form should have no terrors. Every inch you go upward you are transferring a continually greater amount of weight away from you. Just rest the form against the stone, bend your knees, grasp the chase firmly, straighten your knees, raise your arms, and the trick is done! Let your assistant take his position opposite you. Instruct him to duplicate your movements, and repeat those you used to up-end the form.

These movements can be used in putting a form on the press if large hooks are bolted to the rear feedboard stanchions and a rod or roller temporarily inserted in them at the height of the bed. The conditions will then be the same as when lifting a form onto the stone. Every single-color, flat-bed cylinder press should be so equipped.

In removing a form from the stone, bear the same propositions in mind. Bring your form far enough to the edge of the stone so that it is ready to tilt, take hold of the chase at about the middle of the protruding distance, get it off balance, lower your hands, hold your back straight, throw your shoulder against the form, bend your knees, and shoot your form into the truck. Do this as if it were one movement, and you will discover that the strain is very slight indeed.

Do not put your hands under the form. If the chase is free from grease and you set your shoulder hard against the form it cannot get away from you, if you have ordinary strength in your grip. It is lack of confidence, more than anything else, that makes many men take the risk of putting their hands under the form.

Small, one-man forms are dangerous. Do not jerk them up. Even if they are small, there is a right and a wrong way to handle them. Bearing in mind the principles given, modify the movements to suit individual cases.



# When the Prospect's Printing Appropriation Is Determined by an Annual Budget

By E. J. CLARY

*So much for printing—no more! Will your firm get its share?  
The points herein given will help when you face this problem*

COMMERCIAL firms are budgeting their printing expenditures to a steadily increasing extent, and where this is the case it affords a somewhat complicated situation for the job-printing salesman who solicits that account. Where such a budget is in force it means, in effect, that the firm will give you just so much printing during its fiscal year, based upon false or correct forecasts of needs. The question is: How shall a fair share of the business be secured?

The fact is that few concerns working on the budgetary basis as regards their printing needs can forecast such needs for a fiscal year. Wherever the budget is not flexible there are always emergency needs which bob up before the period is over, and this is true in nearly every line of business.

While it may be possible for a large manufacturing concern to budget its catalog needs, it cannot easily budget its direct-mail matter down to the dollar, nor its utility printing, for that matter. Where the job-printing salesman works on an account adjusted to the budget idea he often has a stiff selling problem and one that calls for the utmost in tact and ability.

The budget plan seems to have the tendency to spread the printing appropriation among numerous job houses, with the result that something similar to a battle royal ensues. It cannot be doubted that the job salesman, in such a case, should know: (a) total amount of the customer's budget; (b) probable schedule of jobs under it; (c) its flexibility or its lack of flexibility, and (d) how to be certain of his share of it.

Now in case the advertising manager or purchasing agent of a customer states that he is on a budget for the year's printing, the wise salesman will step in with some good advice, with some definite suggestions as to how to get the very most out of the budget allowance. And he is qualified to do so. Where funds are limited, wise expenditure is essential, more so than where the funds for needed printing service are indefinite. In the case of a printing budget the salesman knows what his limit will be on that account even if he

gets all of it; and it is to his interest and that of the printing plant that the money be wisely used.

For instance, not long ago the advertising manager of a large eastern shoe house said: "Well, the board has limited us to thirty-two thousand dollars this coming year, and it's got to cover every line of printing we do. Doesn't seem enough to me, but I guess I'll have to struggle along with it. I've got to figure out how to spend it. And that's the problem that is making me spend so many hours over the figures."

"Well," I said, "if you'll take my advice, you'll watch your step. Plan your printing on paper in advance, and we will give you estimates that will show you where you stand."

"Oh, that sounds all right," said the advertising man, "but we can't do it. There's a lot of dealer direct-mail stuff to get out. We don't know what the styles are going to be in women's shoes yet. We'll just give out a job at a time, and if we run over we'll stop short."

So we went along on that basis, a job at a time. All of a sudden, on June 1, this man called up the plant and said to drop the work on his dealer-imprint folder. "The fact is that I'm eight dollars over my budget allowance already, and I can't finish that job now."

The presses were stopped and the job set aside on the stone. Time went on and we got no more business from this firm. In January the cuts in the dealer folder were out of date, all the prices in the text were off, and a new plan of direct-mail attack was decided on. The original folder was scrapped and the firm took a healthy loss on it. It clipped the budget from thirty-two

thousand dollars down to twenty-eight thousand in actual value received.

A printing budget is worthless to a business house unless there goes with it a definite plan for that year. Just how it is going to be spent, dollar for dollar and step by step, is important so that such incidents as that cited shall not be of frequent occurrence.

It is possible for any job-printing house to work closely with a concern on the budget basis if it can secure a chance to make suggestions and furnish estimates early in the fiscal year. But where the concern orders its printing blindly it is very liable to go up against a wall before the fiscal period is half over. It is definitely up to the printing salesman or contact man. By using tact and judgment he can often swing a whole budget over to his own firm by helping lay out a sensible program of printing for the year, based upon money that is available through budgetary appropriation.

The commercial concern that makes a printing budget of an arbitrary figure, without regard to its actual printing needs, might as well buy a ticket to Denver for a man who wants to go to San Francisco on important business. Often these budgets are not based upon the printing requirements of the firm so much as they are upon the amount of money that happens to be available for printing.

The printing required for a fiscal year in most business concerns is the printing that is needed to do a certain job. To fall short of that job, merely because there is a little overrun on the appropriation, is poor policy. By planning far enough ahead, just what is required to do that job can be ascertained and a successful achievement of objective attained.

In such cases the man who gives out the printing requires help, advice. He needs careful estimates upon his proposed jobs. He needs concurrence on the part of his associates or his superiors as to just what will be needed to fill the bill, and he needs the courage to follow through with his program once he has established it. In all this the salesman can tactfully be of use.

You pay a big price for space—but the space by itself isn't worth a dime—it's what you put in the space that counts

From a mailing card of the Warwick Typographers, St. Louis

Often it is common for large commercial concerns to look upon their printing appropriations as flexible and turn to them when other budgets run over. "Robbing" a printing budget is responsible for very many unfinished jobs. Here the advertising manager has to put up a fight for his interests, and he needs all the backing he can get, for he is judged by results.

What the printer wants is to know where he stands. He wants to get his jobs out on time and with a profit. He

certainly doesn't want to get entangled in jobs which never will be delivered because of a shortage of money. He can guard against this situation if he uses sufficient foresight.

Where there is a budget situation the utmost frankness is advisable on the part of the printing salesman. The value of a schedule and estimates, the importance of providing for overtime and for extras of one kind and another, can be impressed forcefully on the man in charge of the budget.

immediately adjoining the University of Washington campus, and the plan may well be applied in other cities.

Put up in attractive pads with pleasing typography, these score sheets are suggested as suitable gifts—either for Christmas lists or on some other occasion—for people who entertain. A feature of these score cards is that the name of the hostess instead of a merchant is placed on each sheet. The lady who entertains extensively, who is accustomed to having her own monogrammed stationery, is welcoming this opportunity to secure individual score pads with her name on every sheet. Pads from the University Publishing Company are made up with one, two, or three hundred score sheets, as the hostess or gift-giver wishes, and are so arranged that each sheet will hold four double rubbers conveniently.

## Profiting by the Popularity of Bridge

By C. M. LITTELJOHN

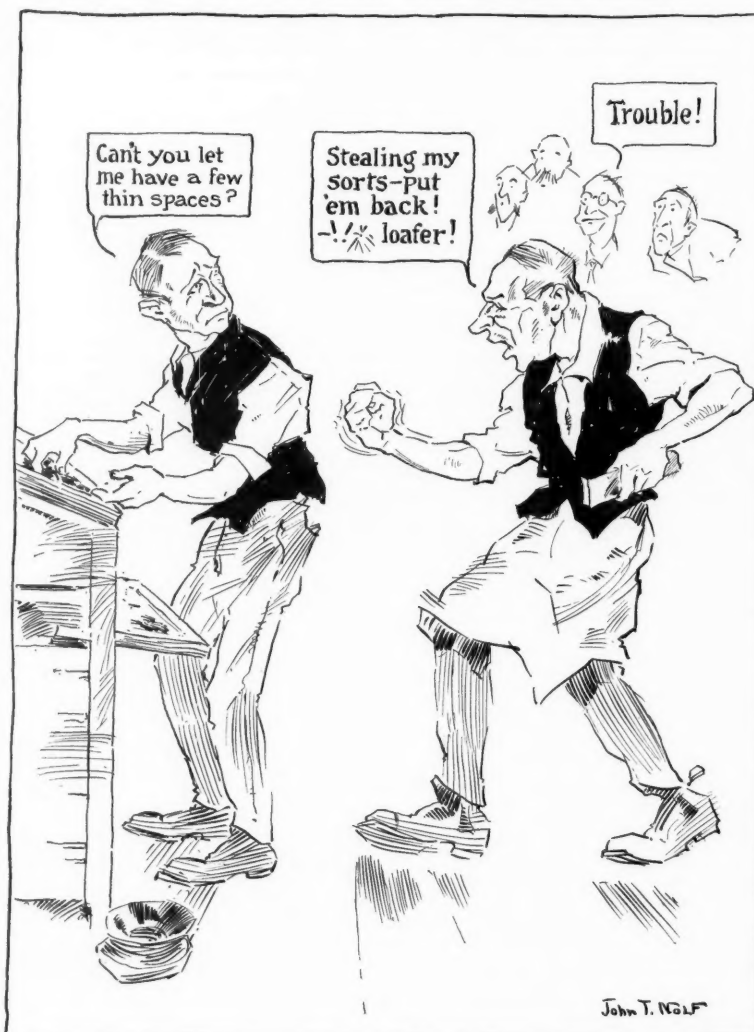
**T**HIS is the Age of Bridge. Civilization, it seems, has passed through the Stone Age and the Mechanical Age only to arrive at an Age of Bridge, in which millions of printed score pads are necessary to add together all the grand slams and little slams, honors, points, tricks in this golden age of a flourishing pastime. If the printer will glance about him he will find articles on how to play bridge printed in his favorite newspaper, and treatises and even actual games broadcast over the radio, or published in book form and distributed for library tables. Outdoors it's golf; indoors it's bridge.

So general has become the playing of bridge in the Pacific Northwest, so widespread the pastime in homes and at semi-public and public gatherings in this section, that many printers have been busy printing and making up into pads the score sheets of two colors—the familiar black and red in which the playing cards themselves are printed. Merchants have ordered score sheets with their company name and kind of business printed at the bottom, to be distributed free of charge as good-will developers for their individual stores. Thus, thanks to the printer, the name of the merchant is kept constantly before the ladies at their game.

A dry-cleaning concern of Seattle, a jewelry firm at Tacoma, a laundry, an electric-refrigerator company, and almost countless other types of business houses desiring to reach the women in the home have distributed large quantities of these specially printed score pads as a new and excellent means of advertising their products.

While several printing organizations have been making up score sheets for merchants, the University Publishing Company, a printing and publishing concern in the college district of Seattle, has been specializing in the production of individual score-sheet pads for the hostesses of that section. This

concern is benefiting through the mental stimulus and social diversion of hundreds of residents of that district



"In the Days That Wuz"—Caught Red-handed

Cartoon by John T. Nolf, Printer-Artist

# Flat Rate or Contract? Which Plan Do the Newspaper Publishers Prefer?

By JOHN H. MILLAR

*Publishers of community newspapers will appreciate this collection of facts on a vital question. It offers the experience of the small publisher and also of metropolitan dailies*

FIFTY-FIVE cents an agate line, or \$7.70 a column inch, is the one and only local display-advertising rate of the Chicago *Evening American* and Chicago *Daily News*, which, with respective circulations of 538,797 and 413,187, rank as third and fourth largest evening newspapers in America. Surprising as it may seem to some, Marshall Field & Company pays these papers exactly the same rate an inch as does I. Silverstein when he runs a one-time three-inch ad. announcing the grand opening of his new second-hand-clothing store on Halsted Street. The *Daily News* asks its advertisers to sign a contract; the *American* doesn't even bother about such an arrangement.

Despite the opinion often held by the publishers that the larger a publication is the more complicated its rate schedule must of necessity be, the tendency these days is just the opposite. All business is moving in the direction of more simple, direct, open, and fair dealings. And so, in the business of selling advertising, it follows as a matter of course that rates, or perhaps merely the rate, should be simple, direct, open, and fair. Whether the paper be big or little makes no difference.

Rates are a live subject. They are frequently the incentive of animated discussions when the publishers gather together. I have listened on such occasions and heard the fellow whose system is an elaborately scaled one—with different rates for eighth, quarter, half, and full pages—explain his schedule with gusto, while the chap who has only one rate and no contract shrinks back into a corner and feels ashamed of himself for having neglected to figure out something harder to understand and more difficult to explain.

As a matter of fact, there is every reason in the world why a rate schedule should be neither hard to grasp nor very difficult to explain. Advertisers are hard enough to handle without

adding to the difficulties by a complicated rate system difficult to expound and still more difficult to justify. One who sells advertising to small retailers is tempted at times to say of them what Quin Ryan of Radio Station WGN said of radio audiences in a recent address at the City Club of Chicago: "It is impossible to underestimate their intelligence." Many advertisers are like that.

Most small retail merchants do not have a sound understanding of principles that make for greatest success in advertising. They are inclined to think that when they "give the paper an ad. this week" they are casting a slice of bread upon the waters and are justly entitled to feel aggrieved if a whole loaf does not come back to them before ten o'clock on Saturday night.

Advertising is not that simple. There are too many things that can happen to prevent any one advertisement from bringing immediate results. Weather may keep farmers, and perhaps town residents too, at home; other stores may be making more attractive offers; the merchandise may be out of season or not in demand without the merchant realizing it; or the ad. itself may be ineffective, and so on. These alibis ignore the really essential fact: It is advertising, not ads., that gets results.

Add up the sum of business resulting directly from each of a series of fifty-two weekly ads., and you will have only a small part of the results accomplished by that year's campaign of advertising. Did you ever buy a package of chewing gum because you saw an ad.? Perhaps. But, nine chances out of ten, you bought it because you had been worked on by chewing-gum advertising for a considerable period preceding the purchase, rather than having been influenced by a given advertisement.

Advertising is cumulative in effect. We talk sometimes about institutional advertising, not stopping to recognize that all advertising is in large part in-

stitutional. I will venture the observation that this is true to a greater extent in the small towns and in weekly newspapers than in large towns and in dailies. One reason for this is that copy published in the smaller papers is usually less scientific and less skilfully prepared than that which is turned out by high-priced advertising experts of city stores. But what of that? Consider the advertising success of the Smith Brothers cough drops. Would any advertising genius of 1929 be likely to recommend to a client that he inaugurate a campaign in which the most conspicuous feature is whiskers? I doubt it very much. But Smith Brothers have been a tremendous advertising success. Their principles are sound: Their advertising has individuality, and is tirelessly, persistently at work.

But why all this discussion of ads. versus advertising in an article intended to be a discussion on the setting of advertising rates? Simply this—rates exert a profound influence upon both ads. and advertising. They can be made to encourage either one or the other. The one most important thing about rates is that they make sound advertising the line of least resistance, and unsound advertising, if not much more expensive, certainly no cheaper.

But there are a great many weekly newspapers that fail to do this very thing. Instead they put a cash premium on the unsound method of running ads., and a cash penalty on sound, or steady, advertising—the kind that pays.

Strange as it may seem to a daily-newspaper man who is accustomed to the advertising contracts in which the sliding scale of rates depends on the total amount of space used in a year or other extended period of time, there are still many publishers working on the principle that the larger the space used in a single issue the less should be the rate an inch, regardless of whether the advertiser's total linage in a year be







to the merchants if you should try to jack up rates two or three cents each year. There would be sore spots each time, whereas, if a big enough raise to last a few years is made all at once, there is only one sore spot and it will heal more quickly than several wounds where about once a year there is some more 'salt' rubbed in."

Mr. Easter's views on sound advertising practices vary but little from those of Walter Rompel, local advertis-

Suppose, says he, that a higher rate goes into effect on April 1. Advertisers that have signed year contracts in the months immediately preceding are in luck, while others whose contracts expire shortly after are unfortunate. The former can go on paying the old rate for several months, while the latter must start in almost at once paying the new and higher one. The result is unjust discrimination, and hence a degree of justified dissatisfaction.

tisements, it is to a publisher's self-interest to see that any advertiser, no matter how small, is given the chance to get just as much for each dollar he spends as the big fellow does. All big advertisers were little ones once. Many little ones will be big someday.

The purpose of advertising is to help businesses to grow. If it does not accomplish this it stops of its own accord, contract or no contract, after a while. And if it helps the advertiser is bound

### Local Display Advertising Rates

As of December 10, 1928

	American	News	Post	Journal	Tribune			Herald-Ex	
					TOTAL		City & Sub- urban	Daily	Sunday
					Daily	Sunday			
Gross .....	55c	55c	30c	22c	\$1.00	\$1.25	37c	55c	
2,500 Lines .....			25c	20c					
4,000 Lines .....			20c						
5,000 Lines .....			18c		72c	\$1.05	78c		
7,800 Lines .....			15c						
10,000 Lines .....			12c						
50,000 Lines .....			18c						
26 Insertions .....			25c						
52 Insertions .....			20c						
104 Insertions .....			18c						
166 Insertions .....			15c						
312 Insertions .....			12c						

### Zone Circulation Rates (Per Agent Line)

Sunday Tribune		*Sunday Herald and Examiner	
South Side .....	33c	North .....	16c
West Side .....	33c	Northwest .....	16c
North Side .....	33c	Southwest .....	16c
		South .....	16c

\*Re-Sunday Herald and Examiner Zone Rates: When advertisers use combination of any two zones with the same copy, a discount of 10% will be allowed. On a combination of any three zones with same copy, a discount of 15% will be allowed.

An advertiser is entitled to the local retail store rate when he sells to the public through one or more retail stores owned and operated entirely by the advertiser. If an advertiser sells through dealers, or outlets that he does not own or control, as well as through his own retail store or stores—no premium may be made in copy except at the local retail store rate—of outlets or methods of distribution, other than the retail store or stores owned and operated by the advertiser.

The Evening American will not accept from a retail merchant, at the local retail store rate, as part or all of an advertisement submitted, advertising copy which bears as a signature the name of a manufacturer. Advertising on a product of national or local distribution, when procured for insertion to appear over the name of the manufacturer, jobber, distributor or more than one retail merchant, will be acceptable to the Evening American only as national advertising.

### Evening American Local Rates—Year by Year

	1919	1920	1921	1922	1923	1924	1925	1926	1927	11 Mos. 1928
Gross .....	45c	50c	60c	60c	65c	65c	55c	82c	82c	155c
1,000 lines .....	38c	45c	50c	40c	45c	45c				
2,500 " .....	36c	45c	48c							
5,000 " .....	34c	40c	40c							
10,000 " .....	30c	35c								
20,000 " .....	28c									

Average yearly local circulation: 279,761 327,786 332,092 333,814 349,110 409,158 421,501 488,861 518,437 522,759

### Daily News Local Rates—Year by Year

	1919	1920	1921	1922	1923	1924	1925	1926	1927	11 Mos. 1928
Gross ..	50c	60c	70c	70c	70c	70c	70c	70c	88c	85c
1,000 lines or more ..	42c	44c	48c	52c	52c	52c	52c	52c	102c	

Av. yearly total circulation: 381,904 593,922 593,922 400,581 379,512 384,373 399,783 397,934 404,358 440,805 420,631

\*Daily News raised rate June 1, 1920.

Evening American raised rate October 1, 1928 to 55c per line.

Daily News raised rate December 15, 1926 to 50c per line.

Two pages from the Chicago "Evening American's" manual for advertising solicitors, references to which are made in the text of the accompanying article

ing manager of the Chicago *Evening American*, a paper about four hundred times as big in circulation as the *Sandwich Free Press*. For the principles of successful advertising, whether in metropolitan daily or country weekly, are about the same. Mr. Rompel explains why the *Chicago American*, like the *Sandwich Free Press*, has no local display-advertising contracts.

About the only real inducement to get a merchant to sign a contract with a flat-rate paper, where the cost of advertising is the same whether he signs or not, is the argument that a contract protects him against a raise in rates. But, contends Mr. Rompel, even this is not an advantage in the long run to either advertisers or newspaper since it brings about unfair discriminations during the period of almost a year following a raise, the period of overlapping, when the two rates, old and new, are both being employed.

All this the Chicago *Evening American* avoids by giving its advertisers to understand that, in case any raise is made, all will be treated alike and will receive a sixty-day written advance notice of such raise. The last raise was on October 1, 1928. As a rule, says Mr. Rompel, raises need not be oftener than once a year, and October 1 is a good date on which to make them effective. The logic of picking this day, twelve weeks before Christmas, is obvious.

I shall not comment on the advantages of the single flat rate in cutting office costs; speeding up billing, checking, and bookkeeping; eliminating mistakes, and simplifying adjustments. All of these are self-evident. Simplicity always makes for economy. But there is one more important feature of the flat-rate system that cannot be overlooked. It helps the small advertiser.

Even though it costs more an inch to set up, bill, and collect for small adver-

to see it, with the result that, contract or no contract, advertising increases in volume along with the business. A fair deal to small advertisers means much more small advertising.

A striking example of this is afforded by the Philadelphia *Bulletin*, which, if I recall rightly the income-tax figures published a year or two ago, was then one of the three daily newspapers in America to make over a hundred thousand dollars a week net profits, and the only one of the three that has no Sunday edition. Last year the *Bulletin*, which, with 544,029 average daily circulation, ranks as the second largest evening daily in America, being slightly ahead of the *Chicago American*, but about ninety thousand behind Hearst's *New York Journal*, published over fifty-five thousand individual local display advertisements, not including the national advertising nor classified. The *Bulletin* is full of small advertisements.



# Facts About Color in Modern Printing

By FABER BIRREN

## VI.—Working Out the Application

**T**HROUGHOUT all of the articles of this brief course on color the emphasis has persistently been placed on the fact that the best way to go about the solution of a color problem is to make color fit the application under consideration. In other words, the average piece of printed matter is designed to tell some sort of a story. That is the first and fundamental purpose. Color, then, should be added as a compliment—to aid visibility, to add to the appeal, and to further the conviction. Its duty lies here.

It will prove helpful if the printer, before developing his schemes, will give brief thought to some of the underlying contingencies that qualify the very backbone of his productions.

What is the nature of the job?

What are the immediate limitations?

What must color accomplish?

With the questions such as these answered, he will be on the right track. He will work from the problem to the color scheme, not the other way around.

The nature of the job is important. If he is designing a booklet he will give most thought to the use of color as a harmonious setting for the type matter. He will not think of color attraction, power, dominance, or any of the qualities of color that would be too strenuous. He will be interested in balance. He may utilize vermilion or delft blue—those two colors that lie midway between black and white. He may utilize the printer's palette, or select unusual colors by swinging about the spectrum in order to get away from the common and primary ones.

If he designs a broadside his color strategy will be reversed. He will want stimulation and also contrast. He will think of opposite color groups, striking combinations. He will pay attention to legibility, but strive for the vivid and the spectacular. His interest will be in complementary colors, large differences in values and intensities.

If he is designing a job that demands exclusiveness and refinement, an advertisement or a folder, he will give thought to harmony. Adjacent, hues of similar values and intensities, will be granted preference. All in all, he will go about his task intelligently and avoid any grotesque inconsistencies—yellow type matter, "camouflage," detrimental hue conflicts, and the like. A plumber's catalog will not be done in

lavender. A poster will not have blue type on a red background.

Immediate limitations as to color use also must be judged. If an advertised product to be displayed has a red trade-

mark, that must be considered. The color scheme probably could be developed from here, following out principles of harmony or attraction as desired, and using red as the key. If the buyer selects a certain-hued stock, again a limitation will operate. The scheme in this case could be created with the colored stock as the basis. The elements of color psychology may make imperative the use of a warm hue, a cold hue, a clear one, or an exclusive one.

The purpose that color must accomplish is a final thought that is worthy of every care. If it must startle, it must show contrast. If it must please the emotions, it must show artistry. If it must be legible, plainness and severity must be carefully measured to assure the desired success.

In fact, color has many uses and advantages. They are not entirely involved with any one thing that makes every application adaptable to an encompassing set of rules or method of use. Too many forces operate. Legibility, balance, harmony, attraction, are all greatly independent. Each one can be granted separate attention and the final job worked out with proper and due respect to them. Color study thus becomes an orderly process that is happily removed from major speculation and from guesswork.

Perhaps the simplest method of approaching a color problem, and in developing an application, lies in giving first thought to its possible analogy with the text and the materials used. That is, the most potent use of color is as a device to lend power or beauty to the type matter. Advertising demands much *vivid* display of color. Good typography, book composition and the like, demands much *artistic* display of color. And thus a primary confinement might lead to search for attraction or search for harmony.

This is a helpful step. From here the color problem can be worked out all the better. With the advertisement, folder, or mailing piece, striking effects could be sought. Opposite color combinations might be used. Larger differences in values and intensities might provide the desired effect. If legibility is a requisite, flat and simple masses would be designed. Conspicuous use of purity, crude colors, reds, yellows, blues, and greens, would hold a fundamental appeal. The job would acquire a lively

### Colour Helps



*If it's used properly*

Literature that goes into distribution carrying that quality of realism, dignity and importance that color imparts, cannot be equalled in one-color printing.

**C**OLOR dominates life. It is all about us. Color variations impress more rapidly and firmly than plain black and white because the eye is more adapted to it. Color, used properly in advertising, has an attraction value said to be as strong as color in nature.

It fascinates and influences people so effectively that they are buying by it. It guides their eyes to what they read as well as to what they buy.

The public is demanding color. To satisfy this demand, color is the vogue.

**T**HE shrewd advertiser gives the public what it wants. He knows that what the public wants—the public will get! If he doesn't give it to them his competitors will. So he is using color in his advertising.

Yet, in entering this "race of color" the advertiser should be mindful of the fact

Printers advertise power of color. The page at the top is from the house-organ of the Vase Press, Thrapston, England; that at the bottom is by Poole Brothers, Chicago



animation, full of strength and perhaps a bit reckless with respect to harmony or finer elements of estheticism. With the more sedate booklet, the brochure, and the artistic page of type, quite an opposite attack would be made. The type matter would not be overpowered. Color would not be made to jump out and offer detrimental competition. Respect for balance, refinement, beauty, graded harmony, should be the goal.

If the problem were to be developed from the established hue of a product or commodity the color scheme could start from here, following along to attraction or harmony, as desired. The hue of the product could be accentuated by opposite hues. Its inherent color appeal could be enhanced through use of adjacents. Surrounding areas of black might give it brightness. Areas of white might dull it. All these things are to be considered. They represent both advantages and disadvantages.

If the problem started from the selection of a colored stock, the method of harmony described in the third article on the elements of harmony could be followed. Here in a simple way a good effect could be obtained that would be quite sure of favorable result.

However, in many cases the printer is obliged to develop schemes without model, and to start, as it were, "from scratch." Here, naturally, a good understanding of color possibilities is the finest possible mental equipment. Yet color strategy, before it takes any definite form, must be planned with an almost sacred respect for the text. This is a consideration that is many times neglected. Too much emphasis cannot be placed on the need for intelligent and sympathetic appreciation for the type message. That must come first. Color, one must remember, is an adjunct to printing, not an end in itself. It must give charm or appeal to the written word. It must stay in its place as an accompanying environment. And, lastly, it must appear consistent with the nature of the story it embellishes. The gentleman cannot wear checkered clothes, nor laborers dinner jackets!

If the printer starts "from scratch" he will decide, first of all, whether his goal is to be color harmony or color attraction. His method of approach thus will be intelligently sound from the start. Does he seek harmony? He has the use of adjacent hues: red with orange, blue with green. With adjacents he can be assured of a mellow gradation of beauty. He can use one color in different values and intensities: bright blue with dark blue, dull blue with intense blue. He can use delicate tints of similar values, a tint block, areas of gray—more things that make for soft-

ness. He can achieve exclusiveness by swinging around the spectrum into the red-violets, blue-greens, blue-violets, orange-yellows, and the like. He can add interest to texture, use dull-finish inks on rough stock, shiny inks on the glossy-finish stock.

In good typographical display he can make use of delft blue and vermilion for balance. These are the two hues that reach full purity midway between

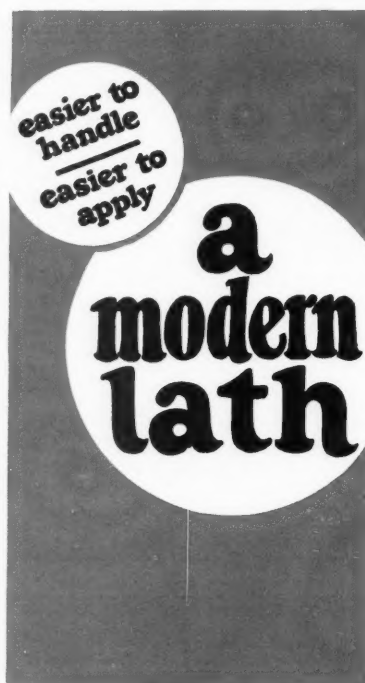
anges will bring up the associations of warmth; blue and violet will appear to be cool. Blues will appear to be transparent, clean, and clear.

For color versatility he can make use of one hue with its near complement, as described in the fourth discussion, on attraction. Orange with blue-violet, yellow with red-violet, red with yellow-green, blue with yellow-orange, will offer countless shades, tints, and tones that will provide exceptional diversity at low cost. Here are means and methods of color use that can solve many problems without demanding resort to plagiarism, which cannot guarantee success and which is sure to kill any possible attainment of originality.

While this review of color strategy in various applications is full of repetition, the fact remains that the printer must understand not only how to gain harmony and attraction, but when to gain them. Thus by suggesting color possibilities and schemes from different standpoints a clearer conception of the propriety of color and its wisdom of use will be achieved. In fact, the more thought he gives to methods of approach, the more the whole subject of color will be unfolded for practical adaptations to any and all problems that confront him daily.

In this connection it will be well to mention again the four purposes of color as listed and illustrated in the first article, and to outline color applications for each of them. To list them again: Color expresses realism; it is distinctive; it is beautiful; it is psychological. In developing color schemes it is quite efficient to classify the particular application according to the qualities given above. In each case the use of color will be attended by certain possibilities and limitations that will help out the final result. That is, if the understanding is reached that color has numerous expressions and that its purpose in one application may differ from its purpose in another, printers will be better able to create effects of a practical as well as appealing nature.

In realism, reproduction of a color or product, the limitations are immediate and fixed. The object will have to be matched. Yet when other colors are added and the product further embellished the application witnesses some complication. Here the printer could proceed on principles of contrast, perhaps using hues of color opposite to the product and thereby taking advantage of the after-image. If the product is red, a green background might add further luster to it. Again, he might work on the dimension of color to give prominence to the product. He might run lines behind this product that would



Even the most nonchalant arrangement of color is effective. It adds that third dimension of emotional appeal not generally found in plain black and white

black and white. He can contribute further balance by using the hues of his printer's palette, those tones of the spectrum that are fixed in color value to approximate a middle gray. Here he can give the eye an agreeable feeling of balance and stability. This same stability can he again attain by watching carefully the weight of his colors, if he wishes to use them in full purity, making the light hues—yellow, orange, and green—considerably bolder than, and the darker hues—red, violet, and blue—slightly bolder than, the black type.

Does he seek attraction? He has the use of opposites: red with green, yellow with violet, orange with blue. Here he can create startling visual stimulations and appeals. He can use a vivid color with a dull one. He can develop scintillating effects through the use of alternate stripes of the cold and warm hues. He can capitalize on the psychological phases of color. Reds and or-



serve to make it appear superimposed on these lines. He might exhibit the product in minute detail and have the rest of the display rather rough and hazy in effect. This would help to concentrate the attention.

When the printer decides that the purpose of color is to provide distinctiveness he might resort to hues of uncommon character—those that lie away from the primary red, yellow, and blue,

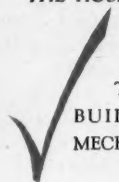
worthy of some consideration. It is probable that color preference may have some value. Pure hues may appeal to men. Tints may appeal to women. Red and blue may produce more favorable effects than yellow or violet. These things have not been proved as infallible aids in selling printing.

To repeat, color is not applicable to any set laws or methods of use. Consequently it demands attention of an in-

cautioned to watch many of the factors and illusions that might enter into and qualify the result of his application. He must remember the points surrounding color juxtaposition and diffusion. Here he will appreciate that in juxtaposition, hues isolated into comparatively large areas, the opposites give greater force. Yet opposite hues diffused result in dull and lifeless tones. On the other hand, diffusion of adjacents gives great

## The INSTITUTIONAL FIELD

THE HOSPITAL - HOTEL - SCHOOL



FACTS ON  
THE MARKET FOR  
BUILDING MATERIALS,  
MECHANICAL EQUIPMENT  
AND  
FURNISHINGS

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WALTER C. McMILLAN, INC.  
565 Fifth Avenue, New York

For the thousands  
of questions not to  
be answered out of  
your experience or  
in any other printed  
authority



## Consult The YEAR BOOK

The accepted reference guide to the current problems of hospital administration, planning, equipment, organization and purchasing

The second color, judiciously handled, gives a crisp, attractive result, no matter how simple the placement may be, and offers wide possibilities at a limited expense

Color is striking to the eye. In addition, it lends a happy visual balance between the one extreme of black type and the other extreme of white paper. It is thus a definite adjunct to typography

also, perhaps, away from the secondaries, orange, green, and violet. If one color must be accentuated he could give it further vividness by the diffusion of adjacents, or he might make that color pure and intense, and limit his choice of others to modified tints and shades. He could use outlines, gray, black, or white, and thus build up strength.

When color must serve the purpose of beauty, the many suggested principles of harmony could be observed: harmonies of value; harmonies of intensities; harmonies of hues; harmonies of a dominant hue. There is the printer's palette to aid balance. There is the use of delft blue and vermillion.

When the purpose is for psychology the intimation of color might be somewhat subtle. Feelings of warmth, coolness, opaqueness, clarity, are thoughts

telligent nature, particularly as to the purposes it can be made to serve. Modernism, for example, steers clear of convention, regardless of what science or investigation has proved in favor of those conventions. Yet modernism is a good force, a commendable new element in the art of printing. It has untold possibilities. It is psychologically useful because it stimulates interest and introduces new appeals. The modernist's interest in color lies mainly in his attempt to add further uniqueness to his struggle for originality. He looks for novel textures, hues, and printing inks which are different and which will compliment his ambitious revolt.

Finally, after an intelligent analysis of the problem is made, after the color is classified into its purpose and the scheme is under way, the printer is

vitality to color and is one of the most potent methods of attaining intense vividness. This one peculiarity of color must be kept in mind at all times. Contrast is not always certain to create the spectacular. It may sometimes have just the opposite effect.

The printer will remember, further, the points about contrast in design. "Camouflage" will be avoided when good legibility is highly essential. The plain, flat surface, the severe letter, will have the best of carrying power.

The element of dimension will also be granted attention. Green or blue on red will retire and present an illusion that may represent a serious handicap. Good dimension and arrangement will be secured by placing warm hues for foreground effects and using the cold hues for backgrounds.

In facing problems of typographical balance, too, the printer will not neglect the weight of his colored ornaments, initials, borders. He will strive to maintain good optical stability. This he can accomplish by giving breadth to his color so that the feeling of balance will be maintained between his black type and his white stock. He will use

modern printing. No doubt the printer will find value in retaining memory of some of the dominant points brought out. As a parting thought the following summary will serve to elucidate the major generalities that can properly be made in the field of color:

Color cannot be confined to any set rules or to one system. It demands dif-

Color is a compliment to advertising and printing. It is a means to an end. Its finest use lies in the strategy of having its personality in keeping with the nature of its setting. It is crude or esthetic, aggressive or sedate. It best serves the message of the printed page when it is "dressed for the occasion."

The following bibliography will be useful to the printer who might wish to delve farther into the subject of color. Good books will be found listed in the catalog of publications issued by THE INLAND PRINTER. Excellent reference to color use will be found in the volumes on typography written by J. L. Frazier and other leading authorities. This is all helpful material.

The model of all good books on the use of color was published back in 1835: "The Principles of Harmony and Contrast of Colours," by M. Chevreul. It has been subsequently reprinted in English in various editions. The volume is most valuable, in spite of the fact that its scientific conclusions have since been disputed. It is of an introspective character, and was the first volume that fully encompassed and organized the various principles of color.

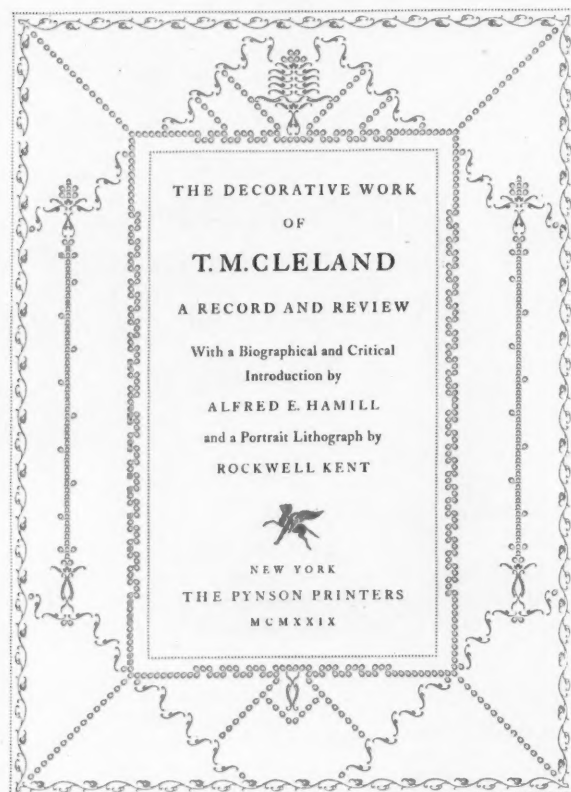
"Color and Its Application," by M. Luckiesh (D. Van Nostrand), is one of the best volumes to be purchased today. The author is a leading color authority and has given one of the best presentations of color ever written. "The Enjoyment and Use of Color," by Walter Sargent (Scribner's), offers one of the best artistic expositions on color. It is an interesting book, easy to read and quite suggestive of color possibilities.

"The Theory and Practice of Color," by Snow and Froehlich (Prang Company), and "Modern Color," by Cutler and Pepper (Harvard), are two more good books that stress the artistic side of color. "Modern Chromatics," by Ogden Rood, while a bit out of date, represents one of the best outlines of color ever written by an American.

Books by Munsell, Jacobs, Bradley, Martini, all serve some purpose, although they for the most part are not general in character. Among old volumes, those by Helmholtz, Young, von Bezold, Church are profound. Those of Babbitt and Field are interesting.

Text books on psychology are likewise helpful and offer testimony from the standpoint of this advanced science. Titchener's "Textbook on Psychology," written introspectively, will be found to explain many interesting demonstrations of color.

Lastly, "Color in Vision," written by the author of these articles for THE INLAND PRINTER, and published at Chicago by C. V. Ritter, will prove helpful on color from the standpoint of vision.



Color at its best in printing gives dignity and interest to type. It may be harmonious or spectacular, sedate or severe, but it does not neglect this precedent of legibility and clarity in the final result.

the printer's palette in adapting color to type and paper to attain beauty.

The after-image will be watched so that distortion of color character will not occur. While this, in most cases, is not a significant limitation, none the less when realism and exactness of color definition are imperative the after-image may come conspicuously into play. Likewise, black heightens color value, while white tends to lower it.

This, then, is a review of these few articles outlining the subject of color in

different mediums and applications. The printer's problems are inherent to his craft, to his three primaries of red, yellow, and blue which are the key to his color possibilities in ink mixtures.

Color serves numerous purposes, not solely one purpose. Attraction demands an approach different from harmony. The one use of color is for power and attention. The other use is for beauty and gradation. One is more or less of a visual appeal; the other, emotional.

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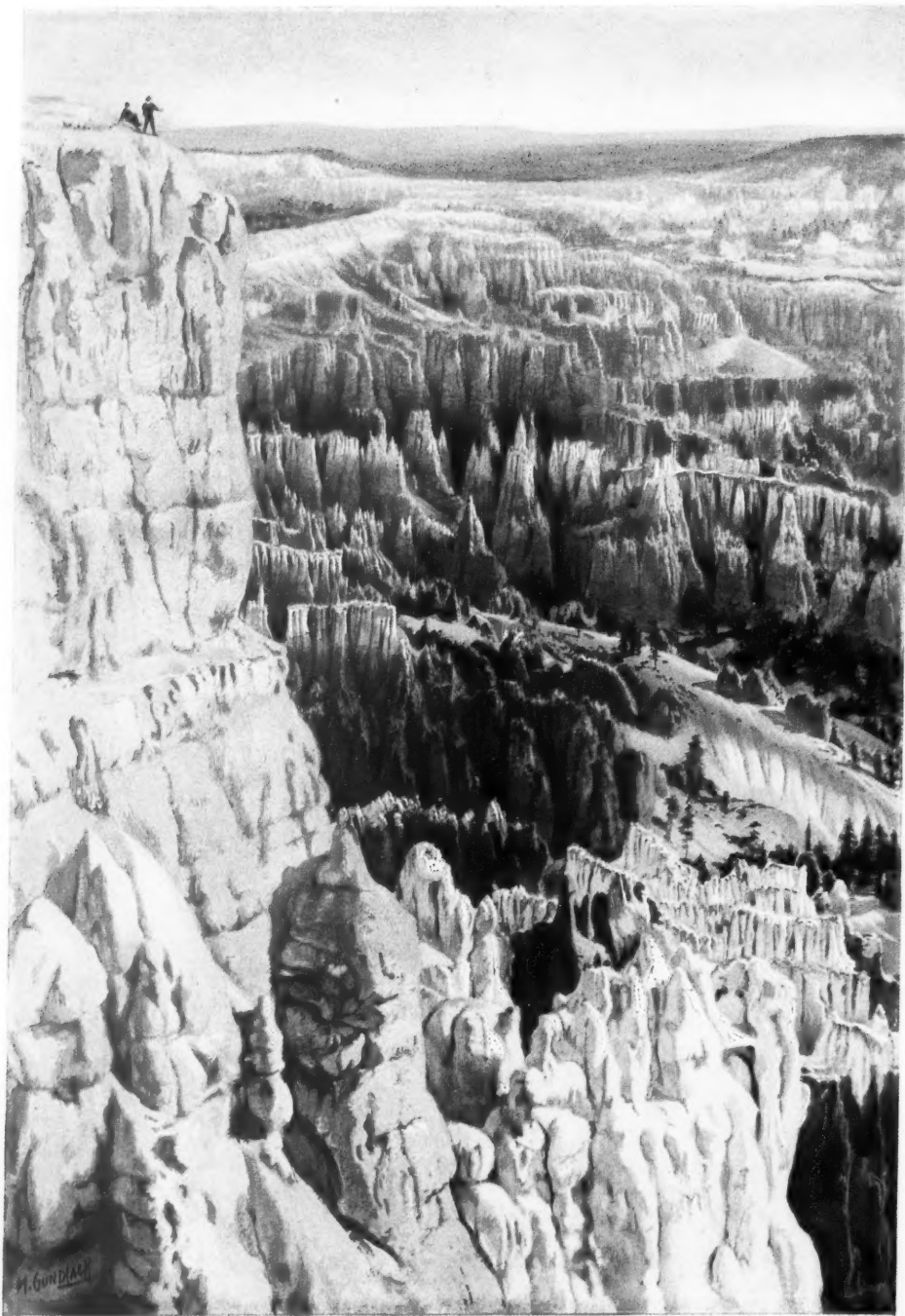
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### BRYCE CANYON FROM INSPIRATION POINT

Four-color illustration from handsome brochure produced  
by Poole Brothers, Chicago, for the Union Pacific Railroad



# Package Inserts Offer a Fertile Field for the Alert Printer

By WALDON FAWCETT

*The package insert has come into its own. Its uses and forms have multiplied; its importance has become recognized. The keen printer will read this article and then apply its ideas*

THE package insert isn't what it used to be, and printers are the gainers thereby. Always one of the most versatile forms of advertising literature, the package stowaway has of late been subjected to broadening and diversifying influences that have multiplied its usefulness many fold. Incidentally the expansion has been all to the good of the rank and file of the printers in dispelling the idea that the package hanger-on is a high form of art or even necessitates colorwork.

In the new conception a package insert embraces practically everything from an envelope stuffer to an instruction manual, so long as it travels with the goods to the point of ultimate consumption. Indeed, the name "insert" is now rapidly becoming rather a misnomer. The conventional idea of the printed enclosure was that of a message-bearer riding inside a container. Latter-day innovations in merchandising have amended this tradition. With the packaging of many of the baffling products formerly sold only in bulk, and the muster of odd package forms to meet rare needs, the so-called inserts have had to accommodate themselves to all manner of conditions. The insert has become, on occasion, an outrider; and it even functions as a hand-out to be presented at the time of purchase.

Aside from the gain by the new democracy in package inserts, everyday printers are benefiting by the conversion of marketers of all levels to this most practical of the follow-up devices. Time was when, according to popular assumption, the use of the package enclosure was confined to manufacturers or packers of goods. Gone is that monopoly. Distributors have awakened to the possibilities of these postpurchase salesmen. The mail-order houses began this fashion by never making a shipment without enclosing a miniature "bargain list." Progressive merchants have caught the cue, and in many of

the stores the wrappers in the delivery department slip into every bundle a seasonal insert. Stores that have not adopted this strategy are subjects for missionary work by printers who have stock inserts or by those who can concoct special models.

That the package insert and its understudies have gone to work lately in many strange environments is due not more to the variety of the printed forms than to the lengthening of the list of purposes served by this elastic medium. This in turn is by odd coincidence the result of the breaking-down of mercantile barriers—the obliteration of the

old merchandising boundaries. For example, the milkman of yesterday had nothing to sell but milk, and therefore small excuse to "remind" his customer except on pay-day. The modern dairy sells—in addition to milk—cheese, butter, eggs, and what not. These are ample incentives for a procession of the printed inserts or taggers-on.

A fell intent to sell more goods—coax repeat orders or introduce new members of the "family" of products—has usurped first place among the motives for supplementary advertising. This in itself has operated to give utmost latitude to the form of package inserts. There was a day when the most numerous inserts were devoted to instructions for use of the articles that were accompanied. That called for a leaflet or booklet that was not supposed to require anything exceptional in the typographical display, since it was clearly to the advantage of the purchasers to read the "directions" carefully, no matter how small the type.

This cramp upon the style of insert creators is gone, and we have in full cry a race for novel, ingenious, attention-arresting inserts that is quite as much of a contrast to the drab decade as is the popularization of the package insert through its adoption by retail stores and even by laundries, dyeing and cleaning establishments, repair shops, and all manner of service institutions. Laundries, incidentally, are a shining example of how the development of the package insert has brought opportunity to the door of every last printer. The forward-looking laundry managers are as committed as any class of business men to the doctrine that it pays to cultivate institutional good will by means of the package inserts. At the same time they have proven themselves past masters of the technic of building sales by calling attention, at the time of delivering one class of work, to the other services that the laundry renders.



## About Your Printer

The Freeport Printing Company, Freeport, Illinois, issues a new folder each month. It is not only included with packages but sent with a blotter to all names on the concern's prospect list

Printers in many of the smaller cities have already translated to their respective territories all the novelty inserts evolved for the laundries of large cities, and have thus gained new business.

Action by the printer is peculiarly necessary for encouraging the insert habit. Users of printed matter may be expected to use their own initiative when it is a matter of replenishing letterheads or putting out posters for a

Most of the devotees of the endless-chain principle in advertising are rather inclined nowadays to hitch several inserts in a train, especially if the individual items are small in size. This method of bombardment renders it desirable that the several inserts shall stand apart from one another in appearance. At the same time this group method tends to give longer "life" to the average insert so used. Tenure of

favor of the monthly statement to each depositor, the bank must transmit at the close of each month the bundle of canceled checks. There is room for a passenger who will shout the virtues of the bank's service, and many of the largest banks have not missed providing a different insert for each month to accompany the statement.

Credit for bringing the package insert into its larger destiny belongs in



*New*  
**SPRING  
OXFORDS**  
*from*  
**THE HUB  
Henry C. Lytton & Sons**  
STATE and JACKSON—Chicago  
Evanston Gary Oak Park

### PROFESSIONAL MEN!

*Your work requires complete concentration—in you want footwear that is so comfortable you can forget about them—like Ardmore.*



*Distinguished... Correct  
Conservative*

**\$8**

CHOICE Imported black and tan calfskin fashioned by deft hands into a singularly handsome last. Plenty of value here!

### EXTREMISTS!

*You always seek for the new—the thing for tomorrow that is smart today. For such as you—Biltmore!*



*Clever... Ultra  
Different*

**\$10**

SHAPING "Biltmore" into a narrow custom last gives it an out of the ordinary pleasing to the eye effect. Ultra smart—ultra value.

*Here are But Seven of Our Many Smart Styles for Spring*

Front and inside spread of a folder used as a package insert by one of the leading clothing stores of Chicago

special sale; they may even react automatically to the periodic demand for calendars, blotters, and other advertising vehicles. In the case of package inserts, however, orders are apt to await the inspiration of the printer who can propose an occasion, or, better yet, who visualizes to the prospect the business-building insert appropriate to the time, place, and commodity line. All of this, moreover, presupposes eternal drain on the ingenuity of the printer, because even the conservative customer who is content with typographical echoes in all his standard copy will demand the unique in his package inserts.

This insistence upon typographical individuality isn't so strange when we take cognizance of another trend in the latter-day technic. Multiple insertion is the gaining fashion. Time was when the most enthusiastic packer did not think it proper to insert more than one piece of printed matter in a package. That restraint has disappeared.

the insert must depend, after all, however, on the "frequency" element. The merchant who serves a relatively small clientele who come back frequently (as in the case of a neighborhood store) may feel that he must shift inserts oftener than the marketer whose customers return after long intervals.

The rise of instalment selling has opened a door for the reminder attack. Under the deferred-payment plan the merchant establishes a contact weekly or monthly with each customer on his books, and, whether this is done by mail or by a personal call, the opportunity presents itself for leaving a printed memorandum of new offerings, current specials, or what not. The parcel post, likewise, and its side partner, rural free delivery, have steadily widened the field of usefulness of the parcel insert. Even the new formula of modern banking has played into the hands of this advertising force. Having abandoned the routine of balancing passbooks in

no mean share to the revolution that is quietly changing the art of internal packing. During former times, when excelsior, crumpled newspapers, and sawdust were used with a lavish hand in packing all articles that were fragile, all the distributors of these lines were wont to shy when a printer suggested package inserts, their excuse being the supposed danger that an insert would be lost or overlooked when the mass of padding was cleared out. The emancipation of packing through the use of so-called unit packing, plus superior protection now afforded by merchandise containers or container cars, motor-truck transfer, etc., have ended the actual or fancied risk. Things have even come to such a pass that dealers in boxed candy, etc., are employing the package inserts to prevent the package cargo from shifting, thereby doing double duty. This is taking a leaf from the practices of druggists who wrap small bottles and frail tubes in folders or in

pamphlets made to do duty as overcoats as well as package inserts.

Hand-to-mouth purchasing, or short ordering—that outstanding American characteristic of latter-day outfitting in all walks of life—has had its part in bringing on the new era of package inserts. In bygone days the supposition was that the package inserts went only and always to the confirmed, habitual users of a product. Hence arose the theory that the insert was bent on one of two missions: Either it was designed to induce the customer to buy, in addition to the stand-by, new items in the line or products of the house with which he was unacquainted, or else its task was to persuade the customer to buy the standard article in larger quantities. One way to attain this end, still used extensively, is to enclose recipes.

A bigger burden is laid upon the insert in consequence of the penchant of the public for buying only for immediate needs. The result of piecemeal buying and the small packages put out to meet it is that the public is always exploring in all its shopping. The "try-anything-once" mood governs, and the average consumer, as he pursues window-shopping and prowls about in self-serve stores, will venture any purchase if the unit is small. Indeed so generous is consumer acceptance of the trial-size package that one finds little necessity left for any free sampling. All of which means that the package insert accompanying the acquaintance-making purchase must be devoted, not to an allied offering, but to the purchase in hand. The insert is also needed to confirm the buyer's choice and clinch repeat orders. It does this by emphasizing the good points of the merchandise and by suggesting how one may get best results.

If a merchant or manufacturer desires to take a "straw vote" of any kind, there is no more dependable medium than the package insert, for it reaches exclusively all the people who use his goods or have some knowledge of his service. The object of the "straw vote" may be to ascertain how many customers desire premiums, or free offerings of one kind or another—say, free samples of other products in the line. This calls for an insert in the form of a coupon, keyed as to date or geographical point of distribution if desired. The questionnaire insert is useful when a business house desires to obtain suggestions from customers, or verdicts on any new form of service being used.

When the printer is called upon to prove the case for the package insert as a paying investment he has merely to parade the insert's capabilities as a coaxer of testimonials and a recruiter of selected names for a mailing list.

Customers who would not think of voluntarily writing a recommendation out of hand will often endorse an article or a service when it is merely a matter of filling out a blank delivered in a package. Similarly, the satisfied customer, when nudged by a package insert, will, more likely than not, write down a list of names of his friends.

Certain business men who realize the importance of obtaining a good-will

mortgage on the rising generation are employing the package inserts to make contact with the juniors. Capitalizing on that juvenile curiosity which causes children to stand by expectantly whenever a package is opened, the strategists have fashioned package inserts that catch the young eyes. Aside from building for the future, there may be no more effective way of reaching the parents than through the children.

## Ruxton Distributes Booklet About Ink

FOR a number of years Philip Ruxton, Incorporated, has put out for free distribution a booklet called "Ink Secrets." Copies are eagerly sought by printers, pressmen, and others fortunate enough to know about it. A new edition recently issued is so replete with information which should aid the printer in avoiding annoyances, delays, and losses that THE INLAND PRINTER feels that it is rendering a service when it brings this booklet to your attention.

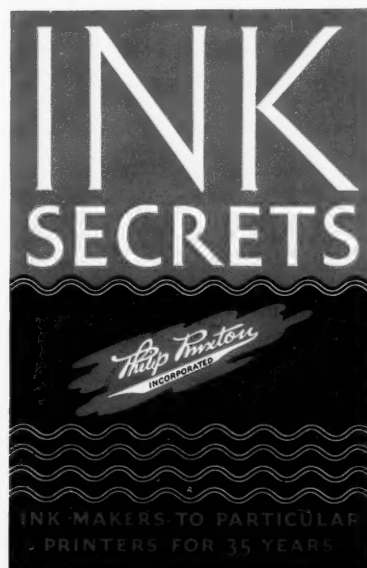
The sixty-four pages of "Ink Secrets" are packed with advice on every angle of printing where ink is involved; the number of pages, furthermore, is no indication of the scope of the text, which, void of superfluous words, is truly comprehensive.

While the latest and best practices are detailed in all cases, certain of the

a list of eighteen colors from which any hue imaginable can be mixed in short order. This feature should prove especially helpful to the printer who is faced with the necessity of supplying special colors but who is unable to wait for an inkmaker to mix them. An idea of the character of the text in this connection is given by the following excerpt: "Many blues can be mixed with Peacock blue and Milori blue. These mixtures produce blues of a greenish hue. Where blues of a purplish hue are desired we suggest mixing Royal blue with either Milori blue or Elk purple."

Probably the most valuable feature, however, is the text headed "How to Estimate Ink," and the accompanying valuable "Table of Covering Capacities." From this schedule, which Emory C. Andrews, vice-president of the company, states has been worked out with painstaking care, the number of pounds of ink required for a form may be quickly determined. Figures showing the number of thousands of square inches that a pound of ink in the various colors and grades will cover on different kinds of stock are given in the table. For instance, a pound of half-tone black will cover 125,000 square inches on offset, 225,000 on S. and S. C., and 250,000 on coated. As compared with the black, a pound of process red ink will suffice for only 190,000 square inches of printed surface on the coated stock. As the figures in the table do not cover wastage by washups or by the amount of ink left on the press after the run is completed, an additional schedule is given covering the amounts which should be added to the estimate. These amounts vary, of course, according to the length of the run. An interesting footnote indicates that when one color is printed over another a saving of from 25 per cent to 50 per cent may be figured for the second color.

THE INLAND PRINTER urges every one of its readers to obtain a copy of this helpful book, which, as stated, is provided gratis. Write to Philip Ruxton, Incorporated, Harrison and Sherman streets, Chicago, for a copy.



The original cover is in three colors, red being used only for the trade-mark

material appears outstanding. There is an especially interesting description of the Munsell color system. More practical, however, is the chapter on color-mixing, a valuable feature of which is



# Collectanea Typographica

By HENRY LEWIS BULLEN

## The Mission of Printing

To hold and trim the torch of Truth  
And wave it o'er a darkened earth!  
To sway the yearning heart of youth  
And give to earnest thought its birth!  
This is thy mission to mankind,  
Thou mightiest Mercury of Mind.

—Coleridge.

\* \* \*

## Remarkable Books—IV. First Books Stereotyped in America and Europe

As almost invariably happens with inventions, that of stereotyping engaged the attention of several minds in several places before it was recognized as practicable. The earliest attempt on record was made in 1701 in Leyden by a method which could only be economical with books in constant demand, such as Bibles, schoolbooks, etc. After a type page was set and corrected the types were fused together at their feet, the page becoming a solid mass. Several books were printed from such consolidations, but the method died with its inventor.

In 1725 William Ged of Edinburgh, goldsmith, invented the method of casting plates from matrices of plaster of paris—later known as the clay process—which ultimately proved to be superior to all other methods so far as quality was or is concerned. However, Ged's invention failed to gain profitable acceptance during his life, which ended in 1749. His defeat was due to the short-sighted and malicious attitude of Caslon and of James, the only independent typefounders in Great Britain at the time. Realizing his defeat, Ged wrote a narrative of his mistreatment and in 1739 printed a book at his own expense to demonstrate the practicability of his invention. A reproduction of the title page of this book is presented on this page. Ged's son, who was a compositor, was permitted by his employer in Edinburgh to set the types for his father's book after working-hours.

Ged was a highly educated man. This explains why he chose to print in the original Latin a work of Caius Sallustius Crispi, a famous Roman historian, who lived 86-43 B. C. Ged's title page reads: *C. Crispi Sallustii Belli Catilinarii et*

*Jugurthini Historiae*. His imprint reads: "Edinburgi: Gulielmus Ged, aurifaber Edinensis, non typis mobilibus ut vulgo fieri solet, sed tabellis seu laminis fuis, excudebat, 1739." ["William Ged, a worker in gold of Edinburgh, printed this book, not with movable types, as is usually done, but from cast plates or blocks."] From the same plates a second edition was printed in 1744. Ged made plates for two other books in 1742 at the expense of J. White, a printer of Newcastle. The *Sallust* of 1739 is, therefore, the first book ever printed from practicable stereotype plates.

*Collectanea* had the pleasure of examining in 1924 a few stereotype plates made by Ged and preserved in the Advocates Library in Edinburgh. No better stereo-

there in 1877. Sharpe had the contract for state printing. The laws of the state were stereotyped. Doubtless some of the plates are still in existence. Down to the time when the distinguished American Press Association ceased (in 1918) its business of supplying plates to the newspaper publishers, the matrices taken from the type pages were made by the Ged process. These plates, cast in plaster-of-paris matrices, were used as master plates from each of which hundreds of duplicates were made by the papier mâché process. These results were exceedingly good. All honor to William Ged!

In 1795 M. Herhan, an employe of Firmin Didot, famous printer of Paris, invented a process by which the matrices were made of lead—lead made very soft by a liberal admixture of bismuth. Although used by Didot in a considerable degree the Herhan process was not successful in other printing houses. It was Firmin Didot who invented the name stereotype, that is, *stere*, fixed, plus *typus*, image or form. Ged used the term block printing for his invention.

In 1781 Tilloch and Foulis, of Glasgow, famous printers, revived the Ged invention and devised practicable apparatus for its use. They sold the revived invention to Earl Stanhope, a nobleman who devoted a part of his wealth to improving the mechanisms of printing. Stanhope established a printing plant and stereotype foundry and made Andrew Wilson manager, doing business under the title The Stereotype Office, and issuing its first book at London, in Duke Street, Lincoln Fields, in 1804. It was *An Abstract of the Whole Doctrine of the Christian Religion . . .* by J. A. Freylinghausen, and on the title page it is stated that it is "The first book stereotyped by the new process," which was scarcely in accordance with the facts. On another page it is claimed that the plates were "made according to the improved process discovered by Earl Stanhope," which may be dismissed by the use of President Roosevelt's "shorter and uglier word." In this interesting book, a small quarto of 216 pages, the "Standing Rules of The Stereotype Office" were first promulgated, all highly commendable. The rules that follow are a few of them:

## C. CRISPI SALLUSTII BELLI CATILINARII ET JUGURTHINI HISTORIAE.



EDINBURGI,

GULIELMUS GED, Aurifaber Edinensis, non Typis mobilibus, ut vulgo fieri solet, sed Tabellis seu Laminis fuis, excudebat. MDCCLXXXIX.

Title page of first book ever printed from stereotyped plates; Edinburgh, 1739

types were ever made than these. Ged's invention, under the name of the clay process of stereotyping, was being used in Sharpe's Printing House in Trenton, New Jersey, when *Collectanea* set types



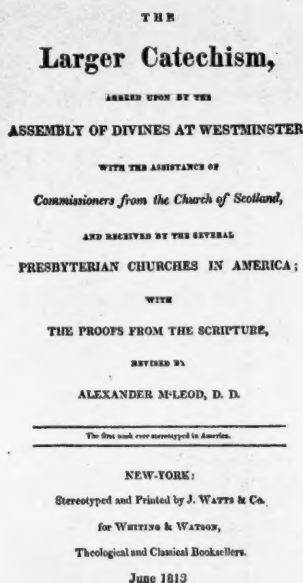
1. Nothing is to be printed against religion.
2. Everything is to be avoided upon the subject of politics which is offensive to any party.
3. The characters of individuals are not to be attacked.
4. Every work which is stereotyped at this office is to be composed with beautiful types.
6. Schoolbooks and all works for the instruction of the young will be stereotyped at a lower price than any other.

*Collectanea* at this writing knows nothing of the ultimate fate of The Stereotype Office, but that it had its influence in America there is ample proof. Among its workmen was one John Watts. After holding his job a few months he learned the method of stereotyping and determined to exploit the knowledge in America. He arrived in Philadelphia, then our most populous city, in 1805. He procured work as a compositor in Philadelphia and afterward in New York City. In 1813 he had found an "angel" and opened a printing office, in which in June of that year he printed "The first book ever stereotyped in America," to quote a line of the title page reproduced with this essay. The title of this remarkable book reads in part: *The Larger Catechism . . . received by the several Presbyterian Churches in America . . . revised by Alexander McLeod, D.D. The first book ever stereotyped in America.* New York City: stereotyped and also printed by J. Watts & Company, June, 1813. The venture not proving successful, Watts sold his outfit in 1816 to B. and J. Collins of Philadelphia, sons of Isaac Collins, the famous printer of Trenton, New Jersey (1770-1819). A son of one of the Collins brothers established in 1853 in Philadelphia the typefoundry firm known as Collins & McLeester, which continued until 1892, in which year it was merged with the American Type Founders Company. After disposing of his stereotyping outfit to the Collinses, John Watts went to Europe and offered for sale what he called "the American system of stereotyping," that is, a combination of Ged's invention and David Bruce's improvements in finishing the plates. For large fees he sold his "secrets" to the Imperial Printing House in Vienna, the Royal Printing House in Berlin, and about a dozen of the larger printing houses in Northern Europe. Thus a pretender amassed a comfortable fortune while Ged, the actual inventor, lost the moderate competence earned as a goldsmith.

The first successful stereotyping house in America was established in 1814 by the brothers David and George Bruce, who had been master printers in New York City since 1806. On hearing of the success of stereotyping in England, David, the older and abler and more practical brother, sailed for England in 1812 with the intention of learning the new art from Andrew Wilson of The

Stereotype Office in London. Although Bruce was able and willing to pay for instruction, Wilson, who thought he had a monopoly at the time, declined to deal with him; whereupon Bruce by judicious use of his funds secured from another source sufficient data to enable him—a thorough and most ingenious craftsman—to make stereotype plates.

*Collectanea* cannot repress a spirit of pride in that he has before him as he writes the actual letters written by David to his brother George, relating in utmost detail his adventures in quest of the secret of making plaster-of-paris matrices. *Collectanea* also has before him as he writes



Title page of first book printed in America from stereotyped plates; New York City, 1813

every book mentioned in this narrative, besides many others, forming the most complete collection relating to the history and practice of stereotyping and plate making by every process ever devised, from 1701 to 1929, all at his disposal and for the use of other students, through the generous public spirit of the American Type Founders Company, at its notable Typographic Library and Museum in Jersey City. This has become a home for thousands of treasures previously scattered and homeless and for the most part useless to that most important group of men doing the world's work in printing and its allied arts and crafts.

Of David Bruce it remains to record that he improved upon the British methods. He invented the first plate-shaving machine, as well as the first means other than nails for holding and registering plates on presses—the mahogany block, as we oldtimers called it—of which hun-

dreds of thousands were used before the first iron registering bed plates were made available in the United States in 1900 by no other than *Collectanea* himself. Electrotypers owe to David Bruce the box with sliding cover they now use for storing and for shipping plates. Prior to that invention stereotype plates were stored and shipped in clumsy, unsafe, and space-wasting racks. Stereotype plates made by the Bruces are to be seen in the Typographic Library, perfect in every one of their details.

This so-called clay (plaster-of-paris) process occupied the field solely and extensively until the introduction of electrotyping. The first electrotypes of type forms ever made anywhere were produced in Boston, at Washington and Milk streets, in 1846, by John W. Wilcox, whose sole extant portrait hangs on the walls of the Typographic Library. After 1846 the plaster-of-paris process (Ged's) was continued in diminishing demand both in Europe and America until the two Swiss brothers Dellagana invented the cheaper and quicker (but never so good) papier mâché process in 1855. The first practical use of papier mâché matrices in America was in stereotyping the August 31, 1861, issue of the New York *Tribune*. One of the mats. used to produce that memorable issue was presented to *Collectanea* by his great and good friend, Theodore Low De Vinne, to whom praise and honor forever and ever. This historical mat. is framed and lends additional interest to the walls of the Typographic Library of the American Type Founders Company.

\* \* \*

Advertising will win if the thing is worth buying again.

\* \* \*

I saw a man who thought the world owed him a living. He was waiting for the world to pay.—*A Booster.*

\* \* \*

All some people care for is appearance. They are all front door. Open the door and you are at once in the back yard.

\* \* \*

Every man for himself and his own ends; the devil for us all: this induces conditions which may be called competition, but are more properly called hell.—*Burton.*

\* \* \*

The mechanic idea has injured printing both in reputation and in pocket. There is need for a better personnel. This is more important to the substantial success of printing at the present time than are better machines.

\* \* \*

A good deal of room at the top is made by gentlemen who have gone to sleep there and fallen off.—*Henry Taylor.*

## Ancient Tibetan Classics Printed From Type Hand-Carved on Walnut Blocks

By W. H. BAERS

THE recent acquisition by the Congressional Library at Washington of 317 volumes of Tibetan classics discloses that these unique volumes are printed, a single page at a time, from type carved by hand upon blocks of walnut wood. This group of printing plates, over five hundred years old, is in a marvelous state of preservation. So far as is known, only two complete sets of blocks for these books are in existence. The set from which these books in the Congressional Library are printed is said to be the more perfect of the two, being without a single typographical error of any kind.

These rare Tibetan classics, known respectively as the Kandjur, of 108 volumes, and the Tandjur, of 209 volumes, were secured through Dr. Joseph F. Rock, leader of the National Geographic Society expedition to far-western China and Tibet. During his long stay in Choni, an almost unknown principality that nestles in the rough territory which leads to the Tibetan foothills, Dr. Rock made a close study of the lamas (monks) living in the Choni lamasery—their daily lives and their festivals, their secular occupations and their activities.

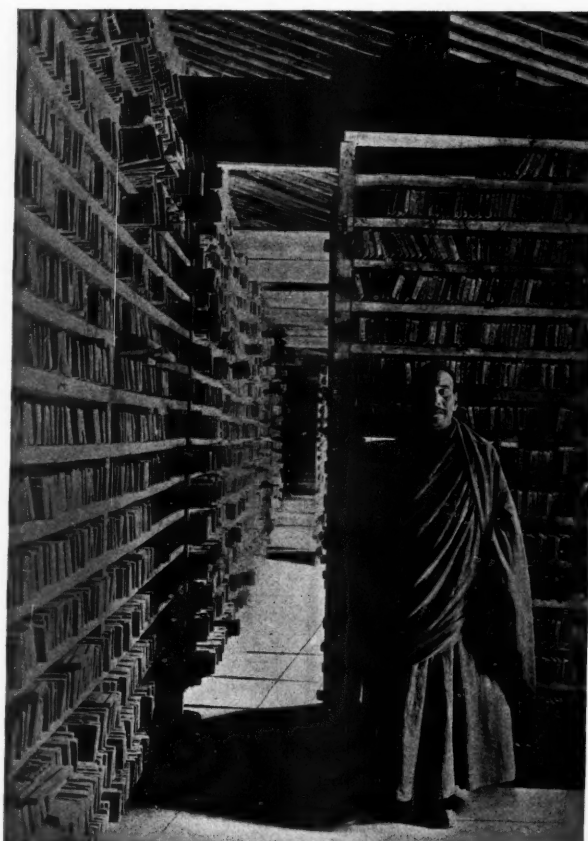
Through the assistance of the ruler of that primitive land—a spot that has changed hardly at all during the past six hundred years—Dr. Rock was able to secure a large number of remarkable photographs. One of the most interesting is a view of one of the rooms in which are stored the many thousands of walnut blocks, the "type" of the sacred books. In the illustration reproduced here through the courtesy of the *National Geographic Magazine* appears the official librarian, who has charge of the four library buildings that house this most unique printing plant. It is his duty also to supervise the printing of the sacred text.

The labor of forty-five monks for nearly nine months is required to print a complete set of 317 volumes, which are then bound by hand, each volume having thin wooden covers tied shut with cotton tape. In addition to this there is the work of preparing the paper, which must be brought in very thin sheets from a factory eleven days' caravan journey from the Choni lamasery. Eight thicknesses of this paper are carefully pasted together to form one page of the printed book.

A vast amount of labor went with these printing blocks, one page of text

being carved by hand on each side. There are thousands of them, and it is estimated that the carving of every block required the labor of a skilled lama for four days. The lamas who print with these walnut type blocks receive the equivalent of five cents in American money for each day of their

a prayer wheel, merit equivalent to repeating every word of the text is acquired by anyone each time he turns this wheel. When a wealthy resident of Choni falls ill, however, such short-cut methods are not deemed sufficient. Instead, the large "chanting hall" in the monastery is opened—for a fee of two hundred dollars in silver—and the whole body of lamas, some seven hundred, gathers there, each with a half volume of the classics. The whole seven hundred begin reading aloud, every man repeating the words before him.



Copyright, National Geographic Society

The official librarian of Choni lamasery standing beside shelves containing the walnut printing blocks. Four buildings are required to house the blocks for the 317 volumes of Tibetan classics

labor. In addition, the workers receive rations of barley flour, tea, and butter.

Although a most interesting curiosity to Americans, the Kandjur and Tandjur are important books to the people of Choni. Much religious significance is attached to the reading of these works, but, even in this remote and primitive region, efficiency methods are available. By placing the pages of the sacred classics on the frame of

In this way pandemonium reigns, but the entire 317 volumes are read between sunrise and sunset to the satisfaction and comfort of the sick person.



The thing we should always keep in mind is that printing—any variety of printing—is the means for conveying thought to the reader's mind.—Lucian Bernhard in *The Linotype Magazine*.

# Solving a Trio of Pressroom Troubles

By A. E. DAVIS

*Troubles on the press imperil profits. Can they be forestalled? The writer says, "Yes." Give his message thought*

**W**ORKUPS; inaccurate height-to-paper; quoins which work loose—serious losses may result from these troubles. We attribute workups to faulty justification. This is quite often the cause; but not always, by any means. I have never heard a pressman give any very good reason why the wood-base cuts are sometimes high- and at other times low-to-paper. But the reason is as "plain as a pike-staff." Nor did I ever hear anyone tell why quoins work loose on presses every now and again. Did you? But the reason is certainly plain enough.

Having reasoned these matters out, the next thing was to prove that my reasoning was correct. So I secured a good section of cherry backing-wood, 3 by 4 inches in size, from an electro-typer. Careful measuring with a micrometer showed that a change of 40 per cent in the amount of moisture in the air meant a change in height-to-paper of from .004 to .006 inch. One corner of the wood block appeared to be closer-grained and harder than the others, and the change there was .004. This is equivalent to the thickness of one sheet of the seventy-pound super-calendered stock. A change of .006 inch is equivalent to the thickness of two sheets of fifty-pound super. The change in height-to-paper works both ways; that is, the cut may change so as to become .006 too high, or it may change so that it becomes .006 too low.

It becomes a matter of the percentage of humidity after the cut is brought to correct height. Forty per cent is not an excessive change in humidity. In St. Louis during the afternoon of April 21, 1926, the humidity was 21 per cent, while about 7:00 A. M. on April 23 it was 98 per cent. The change was 77 per cent—nearly twice as great as the 40 per cent mentioned. The change in height-to-paper would have been almost double.

The humidity increase of 40 per cent resulted in changing the width of the block .007 inch across the grain, the grain being the long way of the block. This change is the equivalent of two sheets of sixty-pound super., while, had the humidity change been as great as that in St. Louis, the block would have changed nearly twice as much as it did under the given conditions.

Now let us consider what effect such a change would have on workups, had two such cuts been in a type page. This can best be shown by the diagram herewith, which represents a type page about fifty picas wide and of proportionate depth for that width.

Assume that this page, with others similar in character, was locked in an eight-page form. The form was carefully justified, and the last thing done by the lockup man before sending it to

press was to place a quoin key under one corner of the chase and then press firmly down with the fingers on every section of each page. This, as we all know, is the practice of every lockup man, for he knows that the pressure will reveal anything not fully tight.

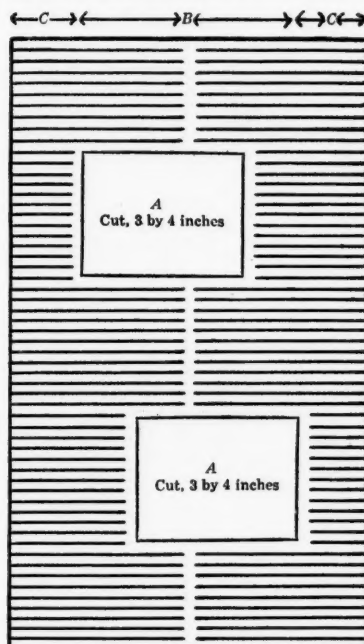
The percentage of relative humidity was 40 when this form was locked up. It was made ready and the run started shortly before the close of the day. All next day the work ran beautifully.

During the forenoon of the third day a "niggerhead" showed up in the page illustrated. It was soon caught, however, and the sheets, although marred, were not considered bad enough to be thrown away. After about fifty more sheets had been run the real trouble began. Not more than forty or fifty sheets could be run without stopping to push down spaces. The pressman used up all the matches and toothpicks he had, for "dutchmen."

Neither the pressman, the lockup man, nor the composing-room foreman could account for these workups. All knew that the form was perfectly tight when that run was started; besides, hadn't it run more than a day without giving trouble? And yet the explanation was simple and plain.

The pressman noticed, too, that, as the workups began to show, his impression was becoming heavier. Indeed, the two cuts appeared to be embossing the paper. He removed a sheet of fifty-pound super. from his packing, and cut away two thicknesses of the fifty-pound from the cuts. But even then the form didn't work right, though the type in it now looked as well as before. The cuts, however, were found to be more than type high. They were taken out of the form and an hour or so was lost in running them through the type-high machine and in getting the press in motion again on the job.

The accompanying diagram of a page, greatly reduced in size, shows how the page expanded when humidity increased. Had this form been locked up when the percentage of humidity was high, the result would have been just the opposite of that described. The cuts would have been low- instead of high-to-paper. The impression on the entire form would have become weak, and it would have been necessary to



Type Page Containing Two Halftones

A.—The increase of 40 per cent in the relative humidity caused each cut to expand about .007 inch or .014 inch in all; about one point. Furthermore, this increase in humidity occasioned an increase of .005 inch in the height-to-paper of the cuts. This is equivalent to underlaying the cuts with a piece of ninety-pound S. and S. C.

B.—The expansion of the cuts increased the depth of the page, at a point below section B, about one point. The extra pressure caused by the swelling wood would spring the chase slightly, but this springing would do no harm.

C.—The type below the points marked C was relieved of pressure throughout the depth of the page by the elongation of the center section, marked B. It was therefore quite loose. The rollers would lift the loosened type slightly at each inking, and of course the spaces would rise also. The cylinder would push the type down at the next impression, but the spaces would go down only part way. At each subsequent impression the process would be repeated, the spaces rising a little higher each time, so that they would soon be even with the face of the type, when they would take ink and show on the sheet.



underlay the cuts. One more sheet of the fifty-pound paper would have been needed for the packing. Instead of the two sides of the page (marked *C*) being loose, they would have been tight. But the central part (*B*) would have been loose because of the shrinkage of the cuts, which would have amounted to approximately one point.

Taking off a sheet from the packing, or adding one to it, would have been necessary because the packing contains sufficient paper (including the press-board and drawsheet) so that the increase or decrease of but 40 per cent in humidity would mean a corresponding change (about .003 inch) in its thickness. When wood expands, paper expands also; when wood shrinks, paper does the same. Of course the expansion or contraction of a cut increases with its size. Had the cuts used in our illustration been 6 by 8 instead of 3 by 4 the change in size would have been increased proportionately.

Loose quoins! Who of us hasn't been troubled by the quoins working loose? When this happens, which is frequent enough, we usually see it before any very serious trouble occurs. But we're not always blessed with such luck.

When we find Hempel quoins loose, we of course tighten them, and then we drop a small device that looks like a starwheel into the pair of quoins so that its teeth will engage the teeth of the quoins. Or perhaps we wet some paper, wad it up, and force as much as we can between the quoin teeth. These precautions are often taken when a form first goes on, so as to prevent any possibility of the quoins loosening.

But these precautions are needless. The quoins will loosen just the same, if conditions favor it. Besides, when we "doctor" the quoins we are "doctoring" the wrong thing. Quoins do not work loose. No steel quoin ever did; it didn't even aid in the process. In the old days of boxwood quoins, however, the quoins helped slightly in the loosening process. We are wasting our time when we "doctor" the quoins.

No one would think of placing the quoins against the steel of a chase. On very rare occasions it may be that there is room for but a strip of cardboard between quoin and chase; but one or more pieces of wood furniture always goes between quoins and type.

When a form is locked up at a time of high humidity, look out for loose quoins. The percentage of relative humidity is pretty high at times. It seldom stays high for longer than a few hours. From the high point it is likely to drop 40, 50, 60, or even as much as 75 per cent. When it drops the air becomes very "thirsty," and begins at

once to absorb moisture from every object which contains water vapor, including wood furniture. But the steel quoins contain no moisture.

As the water vapor leaves the furniture the wood fibers draw together and it will shrink. Shrinking of the wood means an increase in the size of the space to be occupied by the quoins. If the quoins would expand as the wood shrinks, everything would be lovely; but they won't. The critters remain the same size, and so, as the aperture in which these were placed becomes larger, they become loose. The writer has seen whole sections of the type in a form become so loose through the shrinking of furniture that many characters would be pulled entirely out and deposited on the printing surface. No doubt many printers have seen this.

We find, therefore, that the constant changes in the amount of water vapor in the air are responsible for the loose quoins, for the increase or decrease in height-to-paper, and for a very large part of our workups. Humidity changes bring on many other troubles also. The cure is in the control of relative humidity; that alone is the solution.



### More Light on Pantone

Within the next few months there will be launched upon the market of New Zealand a process of photoreproduction that has already created a furore in the printing and allied trades throughout the world. Wildly optimistic predictions have been offered by unofficial enthusiasts whose thoughts have leaped a year or two ahead, and wildly theoretical objections have been raised by doubters, some of whom are not entirely free from pocket-bias; but the deliberately great claims of the exploiters of this process are declared to be self-evidently true.

For over a generation efforts of more or less merit have been made to secure by *dry* printing processes results as clean and detailed and altogether charming as those obtained by stone or offset lithography, both of which entail the use of water, with its attendant difficulties. The most nearly successful of these earlier efforts was made by J. H. Noad, who in 1895 patented a process that relied on the use of amalgamated silver and mercury in lieu of water to prevent the adherence of ink to the non-printing portions of his plates. Unfortunately this very meritorious invention quickly vanished in oblivion, possibly because Noad failed to secure a more suitable metal than iron for the printing surfaces of his blocks, and did not perfect the necessarily precise technic of his process.

Thus it remained for another Englishman, A. R. Trist, to patent in 1923 and 1924 the details of a process that, by substituting chromium for iron and by enunciating correct and complete methods of manipulation, overcame the earlier difficulties. As a consequence, printing sellers and buyers throughout the world have, for the last two or three years, been a-tiptoe watching the development and exploitation of this startling process of dry lithography.

To it has been assigned the name "pantone," and an apter name could not be found, for not merely does it render *all* tones with exquisite fidelity but it does so on *all* printing surfaces worked on *all* types of presses.

Perhaps no country stands to more fully benefit from this epochal process than does our own, for the smallness of New Zealand's population has greatly discouraged the installation of such costly equipment as has hitherto been necessary for the production of results equal to pantone, whereas, once this new process is available, it will be possible for every printer in New Zealand, without scrapping a machine or adding a machine, to reproduce with beautiful delicacy and clearness both illustrations and type on any kind of paper, be it thick or thin, cheap or dear, smooth or rough.

Of course each individual job will involve the purchase of its own appropriate pantone blocks, and these must be printed in special pantone ink, and both of these specialties will probably cost a little more than their older alternatives. But the possibility of economizing greatly as to both weight and cost a pound of paper, the alternative luxury of having the whole conceivable range of papers—including those of glorious texture and surface—to choose from without fear as to their printing qualities, and the foreknowledge that the resultant job will earn more profit for the user, are surely handsome offsets to the relatively small increase in these charges.

It is quite impossible to predict reliably whether, on the average, pantone work will cost more or less than ordinary letterpress—so many factors are involved—but, having seen some scores of pantone reproductions in one color, and one in four colors, we are convinced that dry lithography is now a fact, and that pantone is gloriously better than half-tone.

So interesting a subject is bound to be referred to here again, and we may yet include, as a supplement to *The Proof*, a pantone specimen printed by ourselves.—From *The Proof*, Hutcheson, Bowman & Johnson, Limited, Wellington, New Zealand.



# SPECIMEN REVIEW

By J. L. FRAZIER

Printing submitted for review in this department must be mailed flat, not rolled, and marked "For Criticism." Replies can not be made by mail.

**SCHWABACHER-FREY STATIONERY COMPANY, San Francisco.**—The combination double post cards and menus for the Dollar Steamship Line are beautiful. Interesting illustrations of different types of ships appearing in the lower left-hand corner of the menu side are faultlessly executed in four-color process. Roughing eliminates the glare of the coated stock necessarily used and contributes an effect of richness.

**THE BARDON PRINTING COMPANY, Cincinnati.**—Hetherington's letterhead is effective and unusual, though we feel it would not be weakened in those respects and would be rendered more attractive if somewhat softer colors of ink had been used, especially for the ornamentation, which is strong in relation to the type. The business card done for E. Bardon, suggesting back of an envelope, each triangular section of which is in a different color and on the flap of which the type matter appears in black, is unique and very effective. We regret that we cannot reproduce it in colors, and that any representation we might make of it in this department would be wholly inadequate.

**IMPRENTA LOZANO, Laredo, Texas.**—Although the general layout of your blotter "Hay muchas imprentas," etc., is effective, it is cheapened and the readability of the text matter sacrificed by the use of hairline rules between each line. If these rules were eliminated and the lines brought closer together, so that there would be more white space at top and bottom of the text, the item would be greatly improved. The ornamentation at two of the corners is unusual and striking, and the colors are unusually good.

**HERBICK & HELD PRINTING COMPANY, Pittsburgh.**—"An organization is known by the business it keeps" is an interesting, effective, and very attractive envelope folder, the colors being especially pleasing. The initial three issues of your new internal house-organ, *Pep*, are nicely made up and appear interesting. We do not like the Broadway initials in No. 2. With the beautiful Tory initial used on the first page in connection with the also beautiful and readable Kennerley of the text the effect is attractive and consistent, and to switch to the Broadway initials on the inside not only degrades the text face and creates an unpleasant appearance but seems too inconsistent to pass. Changing the layout and type faces used with each issue tends to make the paper more interesting than if the typography of all issues were the same.

**ANDERSON, CLAYTON & COMPANY, Houston, Texas.**—Our compliments are extended you and your printer on the excellence of the fifty-two advertisements so attractively bound in the portfolio titled on the attractive black cover "Texas." The illustrations are excellent, the typography delightful, and they are made effective without

resorting to bold or bizarre type faces by the skilful employment of white space, the effective application of which, we have so often pointed out, would indicate the fallacy of depending on eccentric and bold-face types to gain attention.

**GEORGE C. HUMMEL, Buffalo, New York.**—"The Craftsman" annual of the Old Elm Vocational School is attractively bound, and the specimens of process-work and wood-block printing by students are particularly good. Typographical display pages, while not so outstanding, are nev-

below ought to be a trifle higher, however, and the rules underneath the main line on the first page should have been omitted. While the effect is good as it is, the underlining, being an advertising expedient to create emphasis, has a tendency to cheapen the design somewhat, and the additional emphasis is not required.

**THE BEBOUT PRINTING COMPANY, Cleveland.**—Stationery forms for the Merriam Shop of Gifts, and the gold label on which the same unusual and attractive design is used, are excellent.

**HARVEY SPANYES, Ortonville, Minnesota.**—Title page on the program folder, "Who Wouldn't Be Crazy?" is neat and well spaced, although the three small lines just under the title are a little crowded. In locking up pages of this kind always make sure that the rules join well at the corners; failure to do so constitutes the only feature about the page that might be called faulty. While the matter on the inside spread is not well "whited out," consideration must be given the fact that spaces were difficult in relation to the amount and the character of copy. The Penney space would be improved if the name line were closer to the three lines of italic, and the whole centered in the panel. An improvement in the Mueller space would have resulted if the lines had been spread just a little farther apart, and possibly if the line "Buy a Whippet" had been rearranged into two. The program itself would look better if the measure were slightly narrower so as to provide for more margin at sides, which in turn would permit of spacing the lines closer. The effect is too scattered as handled. Considering your age and lack of experience you are to be highly commended; many veterans at the case have never set a title page that is more attractive than yours.

**ROSE, COWAN & LATTI, Vancouver, British Columbia.**—You are doing an outstand-

ingly high quality of work; in fact the only fault worth mentioning to be found with any of the specimens is the presswork on the folder, "Responsible Service by a Responsible Company," the solids on which are not well "covered." Blotters, especially the one for "Thanksgiving," are especially fine, and the use made of linoleum blocks is outstanding. Many more printers than now do so can make a practical and profitable use of this medium of illustration and lettering, with the result of greater effectiveness in their work. No better work of the class is being produced anywhere.

**WILLIAM C. FARR, Bayonne, New Jersey.**—It has been a long time since we have received so many specimens of general commercial work like letterheads, business cards, tickets, and the like that were uniformly excellent. Tasteful and yet effective layouts combined with attractive

## CRAFTSMANSHIP



## IN BOOKMAKING

Cover design of distinctive and attractive booklet by the Athenaeum Press of Ginn & Company, publishers, Boston.

ertheless very good, and the halftone illustrations on dull-coated paper are fairly well done. The green-yellow color used for the border on the section starting with page 49 is an unpleasant glaring hue, and does not carry the detail. A light brown would have been much more satisfactory, red being too strong considering the width of the border. The binding is not altogether satisfactory; while as a cover it is attractive enough, the sewing is rather bad, there is considerable buckling of the leaves at the back, and the book doesn't open flat. All in all, however, it is a very commendable piece of work, as is also *The Elm Tribune*.

**THE HARDINGHAM PRESS, New York City.**—Your New Year greeting folder is impressive and very attractive, the process-color illustration tipped onto the third page under a cut-out panel being exceptionally well printed. The lettering

# THE VASE

HOUSE  
JOURNAL  
of The Vase Press  
Ltd. of Thrapston  
Kettering, Northants  
The next issue will  
be published the  
fourth Monday  
from today

No. 19

SEPTEMBER 1928

## The use of Photographs in Advertising

THEY say women like to see photos of people and men like to see photos of machines.

Thank goodness we advertise chiefly to men, for while some of our machines are very beautiful and interesting, and make nice photos, our faces and figures!—of course it is distinctly understood, for my protection, that anything I may write here does not necessarily apply to other members of the staff.

I can never understand anyone showing his face as an inducement to people to buy his goods.

The retort, from my cinema-hero-like friends, is obvious.

Neither do I see much point in showing pictures of the premises, except in the cases of retail shops or other businesses where such pictures may be useful guides to customers.

In the case of the factory, when it is of great size, a photo serves the useful purpose of proving to the prospect that it has a certain standing and must have

2

Unusual house-organ pages by the Vase Press, Thrapston, England.

legible type faces leave nothing whatever to be desired, particularly since you have used good papers and the presswork is high grade.

THE VASE PRESS, Thrapston, England.—We have enjoyed examining and studying the large number of specimens you have so kindly submitted to us. If your hope was to be benefited by any review we might make you are going to be disappointed, for, frankly, we find no faults that are worth mentioning. Indeed, the work is for the most part so full of character and so distinguished, and so many things are responsible for making it so, that we are at a loss to know what we should say. Space doesn't permit mentioning more than one or two of the good qualities in addition to the one general factor already mentioned. To achieve such distinctive effects in all issues of your house-organ *The Vase*, no two of which are at all alike, is highly commendable. Those having covers made of novelty papers, and particularly the ones executed by the silk-screen process with oil paints, are in fact notable. Some of the wood-cut designs are likewise exceptional. No less interesting and effective are the series of letterheads, and the idea of changing the design from time to time has merit.

CENTRAL TECHNICAL COLLEGE, Brisbane, Australia.—Although set somewhat too much to the left side of the page the cover for the booklet "The Art of Typography" is very neat and effective. Because of the close connection between the words of the main heading and the subtitle the gap of space between the two is rather too great, though the objection would be overcome if the connecting word "as" were eliminated and the second group begun with "interpreted" started with a capital. The greater part of the display-work on the inside is first class. Regrettably, the type matter of the title page seems to have been made to conform with the ornamental details it was desired to use. The matter over the shaped tint block at the bottom is particularly unfortunate. Indeed, if the tint block were eliminated and the type matter in question placed somewhat higher the page would be immensely improved, especially if the lines of the title were arranged in a less awkward manner. The title should have been in two lines with the last two words in the second line and all centered. The border is so wide and so ornate that very little other decoration is needed, but

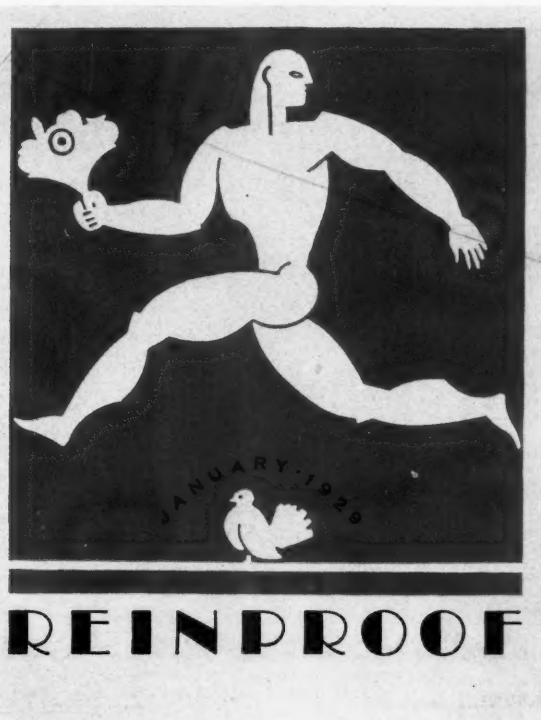
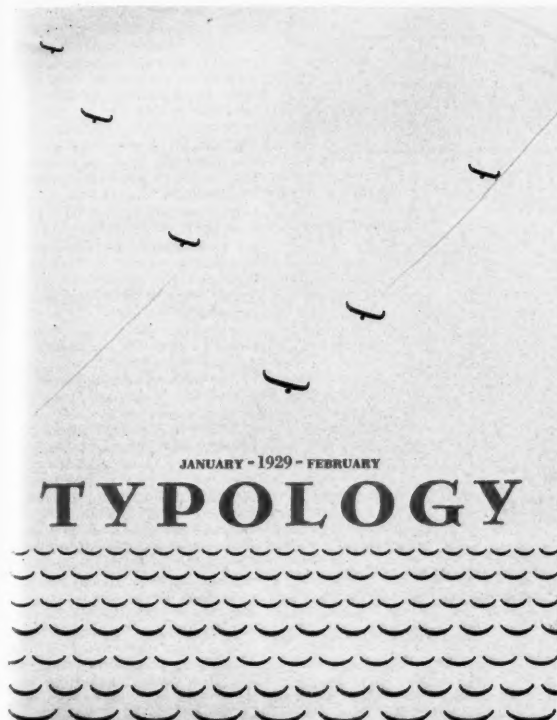
of course the illustration is satisfactory in view of its significance. Advertisements reproduced in two colors are fine for the most part. The one for the T. Eaton Company would be better if instead of the rather spotty decorative border one of plain parallel rules were used, and the

weak-toned ornament under the heading is detrimental rather than helpful. The same is true of the Parsons decorator at the top of the one headed "Delightful New Frocks," which is otherwise excellent. The ornaments only, without the rules at the sides of the cut at the top of the Leach-Robson display, should be used; the rules serve no practical or ornamental purpose and have the result of cheapening the effect. This use of rules and ornaments where one or the other alone would suffice is a fault in several other specimens. Shaped panels are interesting and very ingenious, while the several book titles shown are dignified, pleasing, and appropriate. Guard against your practice of setting large groups of matter wholly in capitals. They are not readable like lower-case, and should be reserved for the purpose of emphasizing occasional lines in display. Restraint should be practiced also in the use of ornamental borders; at times these are desirable, especially when not reproduced, but the type is the important thing always, and no border should detract from it.

ROBERT A. WILLIAMS, INCORPORATED, Evansville, Indiana.—Your advertising booklet "Club, Fraternal, Church, and Social Printing" shows remarkably fine examples of typographical cover designs and title pages. The variety of styles, also type faces, and the fact that almost every example is on a different kind and color of stock should enable your out-of-town customers to make selections so that their orders can be intelligently interpreted. Of course, too, the specimens give such customers a choice. Only two or three specimens are subject to adverse criticism. The brackets at the sides of the main display of the painters' by-laws booklet detract from the type and give the design somewhat of a cluttered appearance, and the top part of the by-laws page for the carpenters and joiners is decidedly too crowded, an effect that is particularly noticeable in view of the open character of the bottom part of the design. Again, the decorative roman caps. do not harmonize with the Old English in which the remainder of the group is set. Caslon caps., furthermore, would be much better for the names of the "Nobles" page than the Copperplate Gothic. Another page that does not measure up to the excellence of the work generally is the elaborate one for the Utopia Woman's Club of Chicago. The type is at a decided disadvantage.



Effective use of ornament on title page of the house-organ of the Abdou Press, Pittsburgh.



A pair of distinctive and striking house-organ cover designs. The one on the left is from the publication of the Chicago Association of Trade Typographers; that on the right from the Rein Company, Houston, Texas.

J. B. RODGERS, Pittsburgh.—While we consider the use of Bodoni Bold for large amounts of reading matter objectionable, especially when in relatively small sizes, as is the case on several of the advertisements and mailing pieces for Federalware, it is manifest that all the specimens you submit are exceptionally well laid out and strong in attention value. Except for the yellow we like the colors used, too, and the yellow is not so objectionable because it is usually surrounded by a stronger color and no type matter is printed in it. The blue-purple and light green make an unusual and effective combination. Considering the purposes as outlined in your letter, also the character and grade of the merchandise advertised, it is difficult to think of any handling that would appear to be more certain of pulling. Advertisements for Neely and the Vanadium-Alloys Steel Company are likewise excellent.

THE DIAMOND PRESS, New York City.—"Types and Faces" is an effective folder, and the colors on the first page are unusual. The layout of the inside spread is likewise striking and makes use of one of the "modernistic" effects, angularity, to fine advantage. "Cogwheels of Progress" carries it a little too far. The lettering on the title design, the illustration on which leaves rather too much to the imagination, is crude, and items on the slant inside are disturbing, whereas on the other folder they were not. Nevertheless the effect, generally speaking, is striking.

THE LIVINGSTON PRESS, Bennington, Vermont.—In general your new letterhead set in Bodoni is quite satisfactory. The rules are rather too heavy and the main display line crowds the border at the top somewhat too closely. In addition, the lines of type could be opened up with two-point leads to good advantage. Your blotter announcing a new telephone number is excellent and impressive.

C. W. HILL PRINTING COMPANY, Spokane.—It is impossible to do attractive and effective printing with poor and ugly type faces. Your folder "The Difference Between the Ordinary and the Extraordinary Is Only a Few Cents" not only struggles under the handicap of one of the most illegible and abortive type faces as yet turned out, but the

title page, strange as it may seem, is so smothered by excessive ornamentation as to make matters bad enough still worse. The inside spread is not without merit in so far as layout is concerned, but the strip of border under the display lines detracts from them and also from the ingenious rules that, on a slant and winding up with a star ornament, lead the eye down to the type matter in the lower right-hand corner,

which happily is in a good type face that is easy to read. Legibility and simplicity are vital.

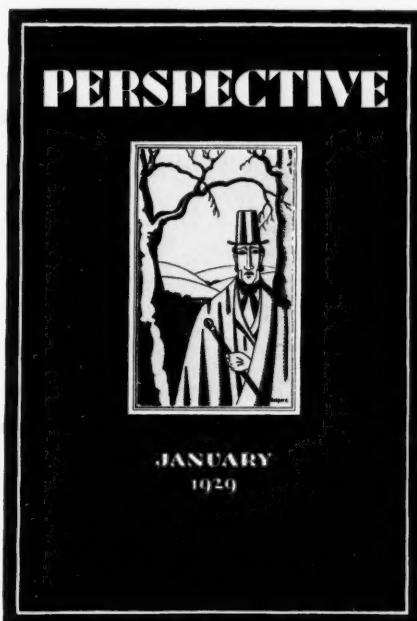
THE MAPLE PRESS COMPANY, York, Pennsylvania.—While all the specimens in your latest package are consistent with your past efforts, that is, fine, there are some that are of outstanding excellence. The letterhead for The Tiger Inn is one of these, and the brochure "A Tribute to J. A. Callahan" is another, although in silver set off against a light blue-green the process-embossed type matter does not show up as clearly as it should except at certain angles. The typography of the text is very pleasing. There is some crowding of lines on the two title pages of the booklet "Albert Gallatin," which, aside from that, is very attractive.

TRI-ARTS PRESS, New York City.—Your January calendar folder is decidedly effective, although we cannot see how it would be less so if the young women of the illustration, which is remarkably well printed, looked considerably more like humans and a great deal less like Tinker Toys.

C. A. CARROLL, Calistoga, California.—In comparison with the old one in Text and Cheltenham your new letterhead in Cloister is a remarkable improvement, and is mighty fine. The only suggestion, in fact, that we have to make is that rules in green above and below the line in orange are too outstanding. We suggest that these be eliminated, or that at least a single rule only be used in each case. The line in color has sufficient attention value without these attention-arresters, which, while they do draw attention to the line, have a tendency to conflict with it.

CURRIER & HARRFORD, New York City.—"Making the Summer Sun Stand Still" is an impressive and characterful brochure, "modern," as one would say, without being made eccentric by the introduction of multitudinous ornamental dingbats. The cover of yellow stock flecked with gold is admirable, also clean-looking, direct, and forceful. Outstanding among its good features, at least aside from the cover, is the excellence of the presswork on both cuts and type matter.

THE OLSEN PUBLISHING COMPANY, Milwaukee.—Your new letterhead while somewhat involved as a result of the large initial



Another effective house-organ cover. By the Holmes Press, Philadelphia.



## The Christmas Dinner

FROM "THE SKETCH BOOK"

BY WASHINGTON

IRVING



NEW YORK  
WILLIAM EDWIN RUDGE  
1925

The title page on the left is from a portfolio issued by the Mergenthaler Linotype Company. Another of Edwin H. Stuart's interesting covers appears on the right.

P overprinting the name line, although not objectionably so, is full of character and original. We are inclined to believe two printings would have been as good as three; in fact, there is a chance that if the rule ending in flourishes were printed in black the effect would be as good as or better than as printed in light green. Color is so weak that it almost fails to register, and we feel, though we are not exactly sure, that if this feature were in a stronger green or black, as suggested, it would serve to knit the design together. Irregular layouts such as this are often found to be lacking in the effect of unity.

SNOW PRESS, Springfield, Massachusetts.—Your calendar is unique, also quite attractive. The idea of using a drawn panel at the top of each leaf embodying your name and address, etc., in which a strong quotation appears, gives the item considerable distinction and will appeal to many, as will, of course, the fact that the figures in the calendars are not coarse, as all too many are. It is regrettable that the halftone of Mr. Conwell on the fly leaf shows a pattern, having been made from a halftone print rather than a photograph; also, and in addition, that the presswork is not the best. The paper used, while attractive in color and of pleasing finish, is hardly smooth enough for good halftone work; choice of a smoother stock would have helped.

JOHNSON PRINTING COMPANY, St. Paul.—Blotter house-organs are popular as printers' advertising, and we consider them excellent where the expenditure is necessarily held down. Your own, *Johnson Wit*, is interesting as to makeup, and the running head is very good; in fact, the only fault is that the type used is too small to be read with comfort. Many cannot read such small type, and others will shun it because of the strain involved. Better use less copy and a size larger type for good results.

RENE BILLOUX, Paris, France.—The reproductions of early illustrations relating to printing are appreciated. They are very interesting, and are also very well executed indeed.

## Typo Graphic

### Bernhard Cursive Number

Press, the typographer, has done a fine job in all respects. Value is given the item by use of a photograph of your factory tipped onto a panel at the top when a halftone would ordinarily have been used for the illustration.

EDWARD JACOBI, INCORPORATED, Philadelphia.—While we do not like the type faces used for the text pages of "The House That Jacobi Built," and which do not invite reading, though of course they make a smashing first impression, the layout is effective and the presswork is excellent. Specimens of your work reproduced with the four-color-process plates and shown in the back part of the booklet are impressive. A very fine impression of your plant and facilities is given by the halftones printed in black, one of which appears at the top of each page of text.

BUCKEYE BLOWER COMPANY, Columbus, Ohio.—While it is not at all stylish, the catalog for your new "900" series of the Buckeye Heatvents doubtless proves very satisfactory. Presswork is excellent and the type face is attractive and legible. The running head, while justified by the name Buckeye and which represents a band of buckeye leaves in the center of which in a panel the lettered running head appears, is too illustrative to be altogether pleasing. You would do well to have a new design made with the leaves conventionalized. We doubt the value in effectiveness of printing the

one line of lettering over the words "The 900 Series" which are in red on the title page, and surely the appearance is not pleasing. This page, by the way, indicates the need of a border to bring about an effect of unity. The cover is less satisfactory than the inside; the lettering is rather crude, and although the design serves every practical purpose it is not pleasing with all the lettering in red on dark-gray stock, and especially with the division of the matter. "Announcing" as a line on a cover is superfluous.

DR. U. RUPPEL, Mainz, Germany.—We appreciate your sending us the attractive booklets "Mainz als Gutenbergstadt" and "Huldigung an Gutenberg." They are unusually attractive. The presswork is of the highest order.

MILLER PRINTING MACHINERY COMPANY, Pittsburgh.—"Fiction Has It" is an effective poster, and demonstrates how, with forceful display in a clear face of type with ample white space, expedients to achieve novelty need not be essential to impressiveness. Mr. Domhoff, of the Caslon



O those noble and big-hearted souls, through whose unrestrained efforts our recent poor children's party was made possible, the Los Angeles Club of Printing House Craftsmen owes a debt of gratitude that will tax its ingenuity to repay. Due to the magnanimous way in which this affair was handled and the Christ-like spirit that was etched into every detail of its progress, those generous Craftsmen have not only established a precedent in Yuletide gatherings, but they have molded something fine and loyal in the hearts of a goodly number of little unfortunates. Because of their humane application of the Golden Rule they have, with the silken threads of love and kindness, woven a beautiful pattern of everyday life; they have deeply imbedded an unquestioned faith in the juvenile mind that there is a Santa Claus, they have planted in the mental hot-house of the rising generation seeds of trust that will be productive of more dependable citizens and far better men and women; and

Impressive spread from *Craft-O-Grafs*, publication of the Los Angeles Club of Printing House Craftsmen. The band of ornament at the bottom is from the pair of pages over which the parts above are folded and which when raised disclose a spread of four pages.



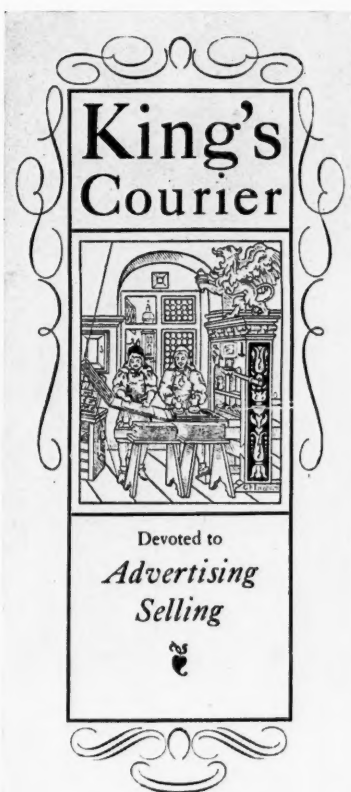
the other two lines would be quite enough, and with them together above the cut a better design could be made. With a lighter color of stock—which seems to match the finish on the units, however—in use and the lettering in a dark color or black the illustration could be printed in the color of the article, as inside, and the effect would be more attractive and more effective, too. To conclude, we would prefer to see the titles and side heads on the inside pages in roman of the Goudy Bold instead of in italics. The strength of the face and its contrast to the light face in which the text is set, to say nothing of the fact that these items are in color, combine to give them sufficient distinction.

LUTZ & BOCK, Celina, Ohio.—In general the financial statement of the Mutual Savings and Loan Association is neat and attractive, but it could have been easily made more so. While the type is pleasing and legible the distribution of white space is frequently not as good as it ought to be. Take the title page for instance: Many of the lines are long and crowd the border at the sides quite closely, in view of which, and specifically to have the margins as even as possible around and inside the border, the several groups are spread apart quite widely, as a result of which there are wide gaps of space between them. A rearrangement of the long lines into more than they now take up would at once reduce the close margin at the sides and take up some of the excess white space up and down. White space is too uneven and generally too extensive around the side indented heads. The indentation in all cases was made the same, yet the lines vary considerably as to length. A better plan would have been to set these heads first and make the indentation in the case of each individual paragraph to conform.

WALTER SNYDER, Troy, New York.—The folder announcing a new address is very unusual and effective. In fact the only feature about it that we do not like is the spacing of lines on the inside spread, which should be opened up a little.

SPEAKER-HINES PRINTING COMPANY, Detroit.—We like your house-organ "Co-operation" immensely in the new and enlarged size. The text pages are readable and attractive; in fact—and it is not a serious point—in our opinion the only chance for improvement is on the lettering of the cover. It is not altogether professional.

ADVERTISERS PRINTING COMPANY, St. Louis.—In view of the excellence of the illustration and the striking layout we regret that all the text of your mailing card "In Keeping Pace With Modern Business Development" is set in capitals, which are the worse for having been so closely spaced. Only an occasional line should be



At the left, a house-organ cover of H. D. L. Nidermaier, Bristol, Tennessee, the original of which is in black and white on gray stock. The blotter on the right is by the Acme Press, probably the cleverest of Seattle typographers.

set entirely in capitals, and large amounts of copy never should be. Spacing between words is irregular and frequently too wide, another disadvantage you were put to in the use of all capi-



December, 1928

TELEPHONES, telegrams, written memoranda, dictaphones, typewriters, office forms, "busy day" signs, and all the other instruments of efficiency tend to eliminate the personal element from our business life, yet they cannot completely stifle the unstudied and almost imperceptible growth of friendship among people whose daily work brings them into some kind of contact with one another. Affection, respect, gratitude and courtesy flourish as truly today as they did in a former age when (if tradition is to be trusted) they were the studied accomplishments of well-bred people.  
FRANK McCAFFREY & JAY F. HORST  
Acme Press of Seattle • 807 4<sup>th</sup> Ave. • Main 1997

als, as in several cases it necessitated spacing between the letters of some words, which breaks up the tone and increases the effect of confusion and illegibility. The colors are excellent.

WALTER E. WILLIAMS, Audubon, Iowa.—Your Chevrolet poster is well arranged and forceful, and except for one point, the composition, is excellent. With Cooper Black used for the display toward the top the form is unbalanced by the use of a lighter and decidedly contrasting face for the display at the bottom. The long line in Century Bold above the names of dealers should also and by all means be in the Cooper face, and the names if not in Cooper should at least be in an old-style bold like Goudy or Cloister. Even Cheltenham Bold would be much better for your purpose than was the Century.

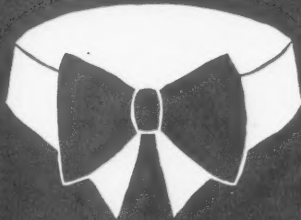
THE MIDWEST ROLL PAPER PRINTING COMPANY, Kansas City.—We do not feel that the brackets alongside the secondary group on your new letterhead add anything worthwhile, and they do detract from the lines enclosed, which are very crowded. Lines set altogether in caps, of a face that in lower-case may be set solid, cannot be because the line-spacing provided by the shoulder at the top of normal lower-case letters is eliminated by using caps. While caps are desirable for the names, the firm line, and the address, perhaps they should not have been used for this list of products. Your February blotter is very good, although, if the quotation were somewhat more to the left and the credit line did not extend so far to the right of the group above, the effect of crowding just above the calendar would be eliminated and there would be a much more satisfactory distribution of the white space throughout the letterhead.

GEORGE E. MILLER, Pittsburg, California.—All the specimens you submit are excellent typographically, the roster booklet for the Masons being especially attractive, and your blotters are effective. While your invoice is exceptionally well arranged, it is rather too dead-looking for a two-color job; the second color, a blue, doesn't afford

# "WHITE COLLARS"

Presented By  
**The Dramatic Club**

**THURSDAY**  
May 3, 1928



**SATURDAY**  
May 5, 1928

**WYANDOTTE HIGH SCHOOL AUDITORIUM**

**Thirty-Five Cents**

Effective use of a linoleum cut; an 11 by 14 inch window card by the printing department of the Wyandotte High School, Kansas City, Kansas.

# ANNUAL EXHIBIT OF PRINTING

Under auspices of  
NORTH SIDE PRINTERS'  
GUILD



SHERIDAN-PLAZA HOTEL  
Sheridan Road & Wilson Avenue

Monday Evening  
Jan. 14, 1929

*In the editor's opinion the best of the many title pages submitted in the competition culminating in the recent printing exhibition of the North Side Printers' Guild, Chicago.*

a sufficiently striking contrast for the black. About all it does is reduce the tone value of the parts where it is used, the form as a whole looking just about the same as if printed entirely in black. The blue, therefore, should be lighter and especially brighter. An improvement would be made in the circular for Cardinalli-Zolfo if the two items in the second line were pulled somewhat to the center for the purpose of avoiding the gap of space between them, which the colons do not adequately take up.

BET COMPANY, Hamburg, Germany.—Thanks for the attractive letter file. The excellent illustration on the front cover is beautifully printed.

SIDNEY W. WILLISTON, Chicago.—Many of the specimens in your latest package are both unique and effective, your own letterhead and the card for the Apes' Club, in Publicity Gothic, being outstanding in those respects. A tendency to space lines too closely is evident in several of the other items, as for instance on the announcement of the January Dance of Temple Mizpah. A characteristic of your work is its display punch; all the specimens will command attention, and none of them is at all involved or eccentric. Colors, invariably used with taste, contribute to the impressiveness of the items.

H. T. FREELAND, San Bernardino, California.—Although to obtain the distinctive contours which distinguish your Christmas greeting and blotter for the San Bernardino Rubber Stamp and Printing Company necessitated bad spacing between words in a number of the lines, and reading is somewhat handicapped in addition by the irregularity in the length of lines, the effect achieved compensates. Such treatments are very good for a change if not utilized too frequently, but become tiresome rather quickly and will not do as a steady diet. Besides, they run the cost up. We regret the use of Copperplate Gothic in connection with the Cooper Black on the blotter, and a better choice of type could have been made on the former, even among Old English faces. The extra-condensed caps. used for the signa-

ture group on the greeting contrast disagreeably with the type in which the message is set, in which, furthermore, the words are needlessly spaced too far apart. Reading is slowed up and comprehension made more difficult when there is such an exceptional amount of space between words, and, remember, Old English faces must be spaced closer than romans. If the vertical band of ornamentation on the card for the Reliable Auto Park were moved to the right, to the center of the main group, in fact, balance and the distribution of white space would be greatly improved. It would be better in all instances to

use an old-style roman with the Cooper Black rather than the light-toned Copperplate Gothic.

TRINLER & COMPANY, Los Angeles.—Your fine business card, on a fold-over section of which the word "Dies" is die-cut and each letter printed in a different color, is one of the most effective items of the kind we have ever seen. We only wish that you had used a stylish bold-face roman like Goudy or Cloister for the printed type matter, that is, the smaller lines. The die-cutting of your greeting blotter is likewise good, but the combination of two unattractive and illegible faces, Old English and Copperplate

AMERICAN INSTITUTE OF GRAPHIC ARTS

# Sixth Annual Exhibition PRINTING FOR COMMERCE



PRESENTATION OF GOLD MEDAL  
TO MR. W. A. DWIGGINS

OPENING OF AN EXHIBITION OF  
MR. DWIGGINS' WORK

ADDRESS BY MR. FRANCIS MEYNELL  
OF THE NONESUCH PRESS

ART CENTER · 65 EAST 56TH STREET · NEW YORK

*Unusually interesting title page announcing an exhibition of the American Institute of Graphic Arts. The original is printed in light brown and black on antique gray paper.*



IT is common with many business houses that have a priceless reputation for the distinction and quality of all their undertakings, to bring their printing problems to CARLSTRAND-ROOK and say, "Use your own judgment"

712 FEDERAL STREET  
WABASH 3980

This  
is No. two  
of a series

*A novel layout and effective use of color distinguish this mailing card sent out by the Carlstrand-Rook Company, Chicago printers.*

THE METROPOLITAN MUSEUM OF ART

THE ARCHITECT AND  
THE INDUSTRIAL ARTSAN EXHIBITION OF  
CONTEMPORARY  
AMERICAN DESIGNTHE ELEVENTH IN THE MUSEUM SERIES  
NEW YORK FEBRUARY 12<sup>th</sup> TO MARCH 24 1929

## AMERICAN INDUSTRIAL ART

*An Exhibition of Contemporary Design: 1929*

A philosophic approach to contemporary design justifies quotation from the ancients. To the learner the old is new, the new soon old, in styles of art as in religion, in mechanical development as in music. These changes are embraced under the ambiguous word progress, a kind of rotarian word for which the hoary phrase that there is nothing constant but change is a working equivalent. The ancient

19

*Two interesting pages set in a refined style of gothic and which reflect some of the characteristics of true modern art.  
From a booklet of the Metropolitan Museum, New York City.*

Gothic, nevertheless cheapens the effect. The foundation of good typography is attractive and legible type, and that always applies.

BAUERSCHES GIESSEREI, Frankfort, Germany.—We appreciate your sending us the copy of your unique, effective, and attractive calendar which is in the form of a book. The type face, a new "sans serif," is remarkably interesting.

OSAKA SHUPPAN-SHA, Osaka, Japan.—It has been a pleasure to examine your handsome book "Insatsu Bijutsu Taikwan," the Japanese printing-art collection produced in commemoration of His Imperial Majesty's enthronement. We only regret we cannot read the Japanese text, as judging from the interest and excellence of the pictures, many of which are exceptionally well printed in colors, the volume must be full of sound information. The binding is interesting,

the board backs being covered with silk for one thing. Its value would be increased if the volume, which is thick, were bound so it would open flat, but as it is made up almost entirely of inserts on single leaves that was practically out of the question. Probably many of our readers who are inclined to collect interesting printed things will want to obtain copies, so your name and the price of the book will be given to all who inquire.

SIMON TRUST, Pittsburgh.—Your new note-head, for which you hand-tooled and highlighted the Cloister initials, is neat and effective. The good taste characteristic of the design and handling of this specimen is readily recognized also in the selection of inks and paper.

KNOWLTON BROTHERS, Watertown, New York.—Your 1929 portfolio containing distinguished cover designs and other printed forms produced

on your line of cover papers, and which is quite properly titled "Sales Helps," is of outstanding excellence. We are delighted, of course, to find a cover of THE INLAND PRINTER included.

L. A. BROWN PRINTING COMPANY, Cleveland.—Except for the fact that the type matter is lacking somewhat in "body" in comparison with the rules in orange printed diagonally in the upper left- and lower right-hand corners, your letterhead is very good. If the light-brown ink was thought desirable then the type should have been bolder, in fact, in relation to the thickness of the rules Cooper Black would not be too bold. The brown, however, lacks richness and has a washed-out appearance, hence we recommend a dark photo brown should you reprint the design, especially if the same type is used. Letter-spacing the second line looks bad and spots the design unpleasantly as to tone. The title of the folder "Service" is interesting, but would be no less so and would appear less eccentric if the important words were begun with capitals. To avoid capitals in beginning words that ordinarily would be capitalized is nothing but eccentric. Centering the design vertically creates somewhat of an unbalanced appearance; as a whole it should be at least above the actual center, and if the effect is not to be monotonous it should be even above the optical center. Where a color of weak value is used, like the orange in this instance, the type should be correspondingly stronger. If you will consider the large line on the inside spread you will note at once that in spite of its size the line appears weak and seems to recede. While the distribution of white space in this spread has a certain punch, it leaves somewhat of a sour taste, though in consideration of the clarity of the type face used the fault is not as pronounced in this instance as is often the case.

LANGLEY SERVICE, Marion, Ohio.—There are some especially interesting examples in the specimens you submit. The title of the Hotel Harding Coffee Shop menu in the modernistic manner is

ABCDEFGHIJKLMNOPT  
abcdefghijklmnopqrstuwx

## THE WORLD'S MOST PROLIFIC TYPE DESIGNER

Frederic W. Goudy, the only artist working independently of a type foundry, has designed over forty different faces. Goudy Old Style is generally accepted to be his finest. It was derived from old Italian models of the 15th century.

Langley & Sons, Ltd. Printers & Typesetters  
The Euston Press 4, 6 and 8 Euston Buildings, London, N.W.1

## FEBRUARY 1929

Mon	4	11	18	25
Tues	5	12	19	26
Wed	6	13	20	27
Thur	7	14	21	28
Fri	1	8	15	22
Sat	2	9	16	23
Sun	3	10	17	24

The Euston  
Typographica

NUMBER SIX

Goudy Old Style



*Another of the series of blotters of Langley & Sons, London, featuring type faces available to the concern's clients.*



impressive and unusual as to layout, even if the predominating type face is a scream. The combination of a contrasty, fat face and one of the semi-scripts of the Bernhard classification is atrocious. No style that permits of the association of such inharmonious faces can possibly last, for it is offensive to inherent good taste. The script, furthermore, is a beautiful letter and very satisfactory on the limited kinds of work where it is appropriate, and the other letter is

with lines of capitals appearing only now and then to give emphasis and provide variety. There is a certain effect of awkwardness in the group which is squared up with the exception of three lines. When a type form cannot be consistently squared—that is, when, as in this case, there are short lines that break the contour—the effect is bad. An arrangement in which the length of lines varies considerably, especially if they are so arranged in relation to each other as to avoid

as a tint block, is interesting and effective. It is particularly appropriate in tone and detail for use with the type employed, and adds distinction to the annual of the Leonardville School. Margins, however, are rather too narrow around the type at the top and the edge of the panel on the title page, and the line giving name of school at bottom is somewhat too long to look well.

R. C. RIEBEL, Louisville.—The three folders for the Liberty Bank and Trust Company are so

*The Fremont Press*

615 North 35th Street, Seattle

*Producers of*

*Distinguished Stationery*

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FRANK B. BERRY  
President-Treasurer

WILLIAM J. MINGLE  
Vice President

**BERRY-MINGLE CO. INC.**

**PRINTING PRODUCTION ENGINEERS**

**FLATIRON BUILDING • NEW YORK**

WILLIAM E. MILLER  
Secretary

TELEPHONES:  
ALGONQUIN 1620-1621

*Two unusual letterheads. The use of rules in the one at the bottom is decidedly original.*

just plain ugly. Where you have employed good standard roman type faces your work is excellent on the whole, but the shaded gothic used for the semicircular display line of the "Record of Progress" card is quite as bad as the fat face already referred to—inconsistent with every fundamental of good appearance. Almost as bad a combination as the script and contrasty extra-extended bold-face is that of the script and Copperplate Gothic. Finally, do you actually feel that any of the pseudo-modernistic designs in eccentric type faces is any more effective than the title set in Cloister Old Style of the building-and-loan society? We suggest that instead of depending on eccentric type faces for giving your work distinction you give more attention to the matter of layout and the distribution of white space. Presswork is good, and colors in excellent taste.

G. V. STEER & SON, Brixton, England.—Although the main group is rather too high and the bottom one relatively too wide the title page of the folder "Tell the Town What You're Selling" is impressive. The inside is also good, although the type is rather weak printed in green, considering the strong yellow stock used. Without its weakening the appearance in any way, the use of black for the type matter would have been appreciated by the recipients. "Two Important Points Worth Remembering" is likewise very good, although the "whiting out," especially inside the panel, is not all that it might be. There is too much space between the lines in relation to the amount around them. The matter above the panel is also somewhat crowded.

GUARDIAN DETROIT BANK, Detroit.—"Le Detroit des Grandes Aventures" is a handsome brochure, effective by reason of beauty and dignity. No flare of colors on a blaze of eccentric type faces could make a stronger impression than the simple title printed in black over a stamped panel which is relatively small in relation to the size of the page. Paper—and white paper at that—becomes indeed a part of the picture and one that appeals as well as impresses. The only detail not altogether to our liking is the bottom margin, which on full pages is rather too narrow in relation to the width of those at the sides. Typography is excellent, and the line illustrations are among the best we have ever seen.

JOHN SYMES, Jersey City.—With type matter on the February blotter for the Hudson Press set altogether in capitals the message is not easily or quickly read. Lower-case should be the rule,

awkwardness such as results when all the long lines are close together and the short ones likewise, is generally preferable. Another point, in view of the fact that spacing at the right where the calendars appear is close: There is rather too much white space in the panel containing the type matter; but this would not be bad if the type were adequately displayed and impressive.

RYLAND G. PETTY, Junction City, Kansas.—The panel effect you worked up from rules running vertically and a narrow decorative border, and which is printed in a light green and serves

different from most financial advertising that we are positive they should make a strong impression and prove resultful. Most interesting of the three is the one in a bold gothic face, "Seventy-five Years of Faithful Service," etc., though in consideration of its typographical distinction and the fine paper used we regret that the presswork is not better. Many of the letters are not covered properly with ink. "The Last Will of Charles Lounsbury" is likewise interesting and the inside pages are very attractive. On the copy we received the line in red on the title page crowds the line in black just above, which is in the same size and style of type, altogether too closely. The spacing is noticeably less than that between the preceding lines. We like the third one, too, but with the exception of the initials, which are ugly in lower-case form and in one case at least a decided distortion. The fourth page would be improved if the parallel rules above the signature were eliminated and the leaf ornaments in red moved closer to the last line of the text. White space and the change in form of type are sufficient to set the two items apart without any cut-off rule.

ROBERT MONTGOMERY, Puyallup, Washington.—While your paneled letterhead is neat and in the main a good example of the type, you are right when you state that the style is rather out of date. A decided weakness about it, however, is the lack of clarity of the small size of italic in the vertical panel. This is due to the form of the letter as well as the size. An arrangement after the order of the main group of your invoice would be much more in keeping with the present-day styles, although Copperplate Gothic should be supplanted by a good light-face roman. This form is neat and effective. Your folder "In the Land of the Living" is neat, but would be better and more effective typographically if the main lines were centered over each other and from side to side of the page. As arranged the distribution of white space is awkward and balance is not good. It would be in line with the change to have the word "from" in the bottom group in a line to itself, so that the name line would not be quite so long. It should not be longer than the longest line of the main group. Groups of lines of type should in general taper down; the longest line as well as the one in the largest type should be near the top to balance. A rich light brown would be a better color for the border than the weak and yet glaring yellow.



Cover of booklet designed by Paul Ressinger, Chicago artist, for Aubrey & Moore, Incorporated. On the original the center panel was black, reversed, the lettering appearing in gold.



# PHOTOMECHANICAL METHODS

By S. H. HORGAN

Queries regarding process engraving, also suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

## Photoengravers Should Add Photogravure

Photogravure presses to use flat photogravure plates clamped around their cylinders are now perfected, and it behooves photoengravers to learn how to engrave the plates for them, or put in these intaglio presses and do the printing themselves. The Wilfred Greaves press is doing some excellent commercial photogravure work in England, and we have here the Harris-Seybold-Potter press, which is said to be the last word in these presses. Once photoengravers learn to make photogravure plates they will find it easier than the making of halftones, and for some purposes photogravure, which shows no screen, cannot be excelled by any photomechanical method of reproduction.

## Electrotypers' and Stereotypers' Troubles

It was most interesting to hear James Miller, of the Nickeloid Company, of London, tell his brother members of the Master Electrotypers and Stereotypers Association their troubles, they were so similar to those described by Charles Bibeau before the Utica (New York) Club of Printing House Craftsmen. These workers' time is lost, also quality of the electrotypes, due to lack of precision in the heights of machine-type composition in both countries and the height of the photoengravings. Mr. Miller found on his recent visit to the United States, however, that here the electrotypers and printers are usually given a superior form to work with.

## Photoengraving Name-Plates a Business in Itself

I have installed a complete photoengraving shop, based entirely upon your *Compendio de Fotogravado*. Needless to say, I have been getting the very best of results. The only point on which I have not followed your handbook is that I am using paper negatives instead of the wet plate. I am taking the liberty of writing to ask you kindly to tell me of a way to make brass name-plates as practically as your handbook deals with photoengraving.—Carlos Montauriol, Torreon, located in about the center of Mexico.

This question comes to this department regularly, and the answer is the same as that wise reply to the young man who asked if he should marry or

continue single: "Don't!" Engraving of name-plates has become a specialized business with the step-and-repeat machine and other special apparatus. It will pay engravers to act as agents for the big companies that monopolize the business rather than to undertake this specialized work themselves.

## Photoengraving on the Ocean

The S. S. "Olympic" has inaugurated the publication of a daily illustrated newspaper at sea. The news and pictures are received by wireless and the photoengraving is done on board. The London *Daily Telegraph* furnished the Fultograph apparatus for receiving all the photographs by wireless, and the Hunter-Penrose Company supplied the complete photoengraving installation. The *Daily Telegraph's* news pictures are sent from the Central Telegraph office in London. Each photograph requires four and a half minutes for its transmission, when it goes to the photoengraving plant and halftones are quickly made and finished.

Most Atlantic liners print daily papers. The United States liner "Leviathan" has a most complete printing plant with typesetting machine, cylinder press, and a couple of jobbers. It can be foreseen that illustrated daily newspapers published at sea will follow the one begun on the "Olympic."

## Standard Tricolor Inks in England

As to the practicability of standardized tricolor inks the Grout Engraving Company, master color-printing firm of London, has much to say in its beautiful house-organ. Here are a few comments which give its views in brief.

One objection, first advanced by the editor of this department, is that if it were possible to standardize tricolor inks it would become necessary to print on a standardized white paper, and who with artistic taste wants white paper? The house-organ states, "Three-color engravers and printers would welcome standard inks, for it would relieve them of responsibility of facsimile results. 'That's the best we can do with standard inks' would be a perfectly justifiable reply to criticism. The indifferent

work often produced with these inks would mean a falling-off of orders, for the result would not compare with the engravers' proofs in suitable inks." It continues, "The clamor for standardization is but one more movement toward 'mass production,' which seeks more and more to destroy individuality and personality and to mechanize, if possible, all (art) productive processes; in other words, which seeks to dehumanize industrial life yet further."

## Engraving and Printing in Art Journals

It is a curious fact that the so-called art journals of the world usually show little art in either their engraving or printing, with but few exceptions. Examine them at a public library. France has the greater number of these journals, and their engraving and printing are the worst. Central Europe is still cultivating barbaric art, so the engraving and the printing harmonize with it. Switzerland uses rotogravure; Spain, collotype, while Calcutta, India, has an art journal with excellent halftones. The United States leads them all in the quality of both engraving and printing.

## Newspaper Halftones Printed Perfectly

The *Daily Telegraph*, London, prints a page of halftones in as near perfect a manner as would seem possible. The general manager of this fine paper invited a representative of THE INLAND PRINTER to see how this was accomplished, so an evening was spent most profitably in witnessing how halftones were handled from start to finish.

Taking pains at every step, with extra pains in the stereotyping department, is the secret. The photographs for reproduction were carefully chosen and appropriately retouched. Experienced photoengravers made fifty-three-line-screen negatives through a prism. The zinc halftones were etched separately in a Levy machine and sent, one at a time, to the stereotyping department, where the foreman and an assistant, after pulling many proofs from each halftone, began to cut underlays

and overlays; and at this work they were artists. With the underlay pasted in place and the overlay applied on the face of the zinc, also in place, the whole was put on the hot table of a stereotypers' molding press. As soon as the zinc became pliable, pressure was applied, which lowered the highlights in the halftone and raised, or "bumped up," the shadows. When the dry mold was taken off the page of halftones the mold was backed in such a manner that in every curved cast made the effect of the underlay was retained, and this is the secret of the masterful halftone printing done by not only the *Telegraph* but the *London Times*, the *Manchester Guardian*, and other English papers.

This is the only way to print newspaper halftones correctly. However, this comment should be added: Excellent newsprint paper is used, together with good ink; the impression cylinders are "dressed" with the best blankets obtainable; the press speed is that which will insure good printing, and—as stated at the beginning—special care is taken at every step of the process.

### 1929 the Centenary of Photoengraving

It was in 1829 that Joseph Nicéphore Niepce perfected his method of intaglio photoengraving. This is told in a volume by Victor Fougue, published in 1867, of which but a single copy is known to be in existence. Its title is: "*La Vérité sur l'Invention de la Photographie*" ("The Truth About the Invention of Photography"). In this volume is told how a partnership was entered into between Niepce and J. L. M. Daguerre on December 14, 1829. Attached to this document was a "note" in which Niepce described in detail how he did his photoengraving, which he had that year perfected. It was in 1814 that Niepce began his search for a substance that would be sensitive to light, so that he might fix on it the image of the camera. He found it at last in 1829, and stated in this note that he made a varnish of bitumen in oil of lavender and coated a metal plate with this varnish. When this bitumen was dry he exposed it to light under a rare print of a copperplate engraving, the paper of which he had rendered as transparent as possible. While the light was rendering insoluble the bitumen under the paper, the bitumen under the opaque lines of the engraving remained soluble in the oil of lavender, so he developed away the soluble bitumen with lavender oil, etched away with acid the metal between the hardened bitumen, and thus produced the first intaglio photoengraving. Later he flowed the bitumen

on glass, developed it, and made photographic negatives. Photoengravers should celebrate the event this year.

### The Photoengraver's Primary Colors

I notice that scientists assert that yellow, pink, and blue-green are the proper hues of inks for use in tricolor printing. Having followed your department for years, I notice you do not agree with them. May I ask why?—P. B. Currie, Boston.

It is a case where science and practice do not agree. Primary colors are those which cannot be made by mixtures of other colors. The photoengraver's primaries are yellow without any red or blue; blue without any red or yellow; though it is found in practice that the red can contain a trace of the blue, making it magenta. The scientist's inks are not primaries. They call for yellow with a trace of red; pink, a mixture of red and blue and blue-green, which, as its name would indicate, is not one of the pure colors.

### Brief Responses to a Few Amateurs' Queries

For experimental purposes and also for service to a local small-city daily I wish to equip my studio with the requirements for halftone engraving. At present I want to install only a skeleton outfit, as there is no assurance that the installation will be a profitable one. What is your opinion?—Sturgis, Michigan.

The experiment would result in such a loss that you are advised not to start.

Can the following variation from usual photoengraving practice be used with fair success?: Make the negatives on regular film. Place the negative over the sensitive copper plate in a printing frame with the halftone screen on top of negative and exposure made to daylight.

The first practical halftones were made by the writer in that way, but the present halftone screen will not answer, and a screen for that purpose cannot be had just now.

Can one make an enlarged halftone screen with white ink on black cardboard and copy that, reducing it to the proper screening?

It could be done but the screen would not be of any service.

Why should a zinc plate received from the engraver be green in color? Can you tell me?—Glen Falls, New York.

The engraver used what is called a "cold enamel" to sensitize the zinc. This enamel is frequently stained with a green anilin so that the image can be seen by the etcher and router.

### To Ink Photolithographic Transfers

"Lithographer," of Brooklyn, New York, writes a long letter describing a method he uses in making lithographic transfers, on all of which he requests us to give an opinion.

There is one part of the process in which he and the large majority of lithographers are wrong when they try to take up the making of photolitho-

graphic transfers, and that is the way they ink the transfers. They are not to blame, for it is taught improperly in the schools and so described in all the books. The wrong method in inking a transfer is to lay it face up on a smooth board with the corners thumbtacked down to wood and attempt to ink it by rolling transfer ink on with any kind of a roller, whether a "velvet" roller, composition, or a leather-covered. The proper way to ink a photolithographic exposed transfer is to have a hand lithographic press in a room lighted only with yellow light. Place a smooth lithographic stone on the press and roll over this stone with a leather or composition roller a light film of a good transfer ink. Have photolithographic transfers properly dampened so they are limp; lay them face down on this inked stone and pull the stone through the press. Pick up each transfer by the corner, turn it and lay it down end for end in the same place it was, and pull it through the press once more. In this way you get an evenly inked transfer. How to wash the ink from the "whites" of the transfer is another story.

### Offset Printing on Tableware

My wife has purchased a set of tableware beautifully and artistically decorated with flowers. I am a printer, and write to ask if printing is not used in some way in this work. I should judge there are at least five colors on the job I am describing.—J. P. Foster, Boston.

It is pleasing to note the beautiful decoration found on the new tableware, which can be purchased cheaper than plain white ware of the same quality could be had a few years ago. It is thirty-five years since the writer furnished the potteries in Trenton, New Jersey, with copper plates, engraved intaglio, showing on one plate all the line decoration for a set of china when but one color was used. At the pottery these plates were inked up with a thick, pasty, sticky ink containing a vitrifiable pigment, and the transfers were pulled on a very thin paper in a copperplate press. These transfers were cut up so that each piece contained a single design. These designs were pressed into place on each piece of ware while the latter was partially baked. The ware was then fired and the design burned in, after which the pottery was glazed. The offset press is now doing this work much better. These flower designs are printed on the decalcomania principle. The top color is printed first, so that when the design in colors is transferred to the clay and burned in the first color printed will be on top. This work has become a big special business in itself for offset printers, and is carefully protected by keeping secret many of the facts.

# The Printer's Obligation to the Camera

By STEPHEN HENRY HORGAN

*An address presented by Mr. Horgan before the Stationers' Company and the Printing Industry Technical Board, London*

THE first photoengraving was produced by Nicephore Niepce in France, 1827, without the use of a camera. He left a note stating that on December 14, 1829, he found a substance to fix the camera image so that it might be used in making a printing plate. It would therefore appear appropriate that the one-hundredth anniversary of Niepce's discovery should be celebrated by a brief recital of the great benefits the camera brought to the printer and to the printing trades.

Like so many major discoveries the camera required generations for development, and the end is not yet. It was my fortune to spend a day with Edison just at the time he made his first incandescent electric light. During that period he was sleeping on the floor of the laboratory on a bed of straw and old clothes. Again, it was my privilege to be invited by Muybridge to witness his process of photographing animals in motion. Neither of these men could possibly have realized that the electric light and the motion picture would be among the greatest achievements of the nineteenth century. So it was with Niepce when he made his first photoengraving—he little dreamed that great audiences like this would assemble one hundred years later to review the value of his pioneer efforts to the printer, to commerce, and to civilization itself.

In this brief talk on what printers owe the camera are included those who print by the intaglio, relief, or planographic methods. It should also be understood that the early experimenters in photography found that the pictures secured by the camera would fade or deteriorate in some manner, and so it was their desire to preserve pictures by means of permanent printing ink. This was shown after 1839 when the French government gave free to the world the daguerreotype. Experimenters tried in every way to manipulate the daguerreotype so that prints in ink could be made from it, but they failed.

The daguerreotype, as you know, is a silvered copper plate, made sensitive to light with iodine and bromine exposed to light in the camera, and developed with mercury. It is with pride that we note here that an English physicist is just now taking a silvered copper plate, coated with chromium, sensitizing it

with an emulsion containing salts of iodine and bromine, exposing it in the camera, treating it with mercury, and making a printing plate that is the most-discussed subject among printers today. Thus an English scientist at Alpertown has accomplished today what the scientists of not quite ninety years ago failed to achieve.

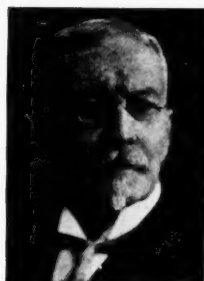
British scientists lead in the long line of men who have brought the camera to the printer. Names that come to

proved the reliability of photomechanical processes dependent on variable daylight. Then there was the revolutionary idea of halftone, first practically used in the *Daily Graphic*, March 4, 1880. Three years later an Englishman, A. Borland, patented (No. 5,896) the principle of halftone as universally utilized today. Unfortunately Mr. Borland died, and his invention must have been buried with him until I resurrected it a few years ago. His patent specification reads thus: "Producing a grain for printing surfaces by a screen in front of the sensitive plate while exposing for the negative. The screen may be close to the sensitive plate, or a little distance away." This "little distance away" permits the spreading action of light through a screen, without which a halftone cannot be made.

G. Meissenbach brought to London in 1883 a process for breaking up the shades of a photograph, which had been patented by Sir Joseph Swan in 1879. Licensees of the Meissenbach patent, notably William Kurtz, of New York City, gradually found that Borland's idea of the screen "a little distance away" from the sensitive plate was the proper way to use it, and modern halftone came into use. William Kurtz was an artist; I knew him very well. His name should be revered by the thousands of printers who have to do with producing from the three- and four-color halftones on a typographic press the artistic colorprints of today. Kurtz was the first one to make practicable (in 1892) the reproduction of colored specimens by three relief-plate halftones. The world owes him a monument for showing it the way, though he sacrificed his fine fortune in doing so.

Many others helped bring the camera to the service of the printer. Paul Pretsch of Vienna and A. L. Poitevin, at Paris, in 1853 and 1854, made electrotypes from gelatin films that had been reticulated through the action of light and chemicals so as to form a relief printing plate. The *London Photographic Journal* (November 15, 1860) ran an example of the Pretsch method.

The giant among them all was Karl Klietsch, artist, painter, and etcher, who invented photogravure and rotogravure. (This latter word is the one employed now as an abbreviation of



STEPHEN HENRY  
HORGAN

Veteran department editor  
of THE INLAND PRINTER  
who is now being honored  
in England

mind are Fox Talbot, Mungo Ponton, Sir Joseph Swan, Scott Archer, Walter B. Woodbury, among those who have helped to make light, as caught by the camera, work for the printer.

Though photoengraving may be said to have been born in France, within the home of Nicephore Niepce, it was nursed, cradled, educated, and made to earn its own living in England. Like other enterprising young Englishmen it crossed over to the United States and picked up some "Yankee notions" to make it of greater value to the printer.

Among these was the startling novelty of an illustrated daily newspaper that would picture the news of one day on the following day. This was the *New York Daily Graphic*, which began publication on March 4, 1873, and lived for eighteen years, when other newspapers began to follow its lead. The *Daily Graphic* had an influence on the whole printing and publishing world, for it



"rotary photogravure.") There are men now living who worked with Karl Klietsch in London. It was Klietsch who perfected rotogravure in Lancaster, England. His invention has had a most unexpected development in the United States, in the printing of pictorial supplements for about eighty Sunday newspapers. Four of the papers—*New York Times*, *World*, *News*, and *Chicago Tribune*—issue over three and a half million rotogravure supplements each Sunday. The volume of all these supplements would fill Stationers' Hall to the ceiling many times over. Just contemplate the employment they give printers and supply firms!

Speaking of paper manufacturers suggests that it might be of interest to tell how clay-coated paper came to be made for halftone printing. Theodore L. De Vinne, who was the real leader among the New York printers, was attempting to print finer and finer woodcuts and halftones. He had improved the presses and the overlay cutting, and had introduced hard packing on the cylinders, but he was baffled by the inequalities of machine-finished paper. At this time a cheap job was being printed in his plant on a paper which carried a highly polished clay coating on one side only. By way of a joke the pressman slipped a sheet of this highly polished paper through the press on which were the extra-fine engravings that gave so much trouble. De Vinne accidentally saw this impression; he sent for Warren, the papermaker, and asked him if he would not experiment in making paper with a polished clay coating on both sides. The result, after much effort, was the highly burnished clay-coated paper which brought out the delicate shades in the finer halftones. It brought fortunes to the paper manufacturers and compelled press-builders to improve their machinery; and it so increased business for the printer that Government reports just to hand state that in Canada printing ranks eighth among its principal industries, in London it is called the fifth or sixth greatest industry, and in New York City during 1927 the printers' product totaled a half billion dollars.

There is no time to show what the camera has done for the planographic methods of printing, best shown by the posters on our billboards. In the making of these posters, cameras five feet square are frequently used, although more often the dark-room becomes the camera, while the lens is fixed in the partition. Again we can only imagine the huge debt the great business of offset printing owes to the camera.

It is not necessary to show further how the spread of the camera's use to

all lands has multiplied the demands on the printer. We see evidences of it on all sides: in our newspapers, books, magazines, catalogs, and advertising of all kinds. Our news-stands have become, like Joseph's coat, of many colors, and our billboards, art galleries. We know that it is the sugar-coated illustrations in our schoolbooks that

make education more palatable, also more easily digested. It might be said in conclusion that the application of the camera, in the Fleet Street section of London, has brought printing to be a leader among industries; to lighten the whole loaf of British commerce; to spread intelligence and provide for us the civilization we enjoy today.

## Ninety Years Old—and Still a Good Printer

By OLIVER S. ARATA

WHEN it comes to the record for long-lived printers, St. Louis, Missouri, stands high. Recently occurred the death of a St. Louis printer who had passed the ripe age of ninety-three years. And now we come upon Gustave Ahner, who has nine decades of life to reflect upon in the evening, when the press is silent, the apron tossed aside.

This good printer was born upon the high seas, while his parents were en route from their homeland, Germany,

on the *Globe-Democrat* (then known as the *Missouri Democrat*) during the Civil War, and his first presidential vote was cast for Abraham Lincoln.

And this ninety-year-old printer has had his share of experiences in ownership. His first adventure in "being the boss" was embarked upon in company with a friend, and, when the good ship finally sank, Mr. Ahner's entire savings, about fifteen hundred dollars, were lost with it. Not at all discouraged, he borrowed money to buy out another shop, and here built up a fairly good business. In 1905 he established a small plant on Second Street, and this printshop he continued for ten years.

Since giving up his last shop this veteran of the case has been connected with the department of printing of the First Divine Science Church, where he produces semi-weekly programs and at times gets out a church magazine.

Ninety years have somehow failed to leave their foreshadowing impress on this master of the art preservative. Mr. Ahner carries himself with a straight back; the usual stoop of the aged is not in evidence. When he walks the several blocks to and from his home a cane is hung over his arm; and it stays there, a touch of style, not an aid in walking. Some would take him to be sixty—some, at the highest figure, seventy. But Gustave Ahner has achieved an extra score of years of living, and has lived them so sensibly and happily that Father Time seems to have left them entirely off the record.

This printer has lived on while those he loved have passed away. There were five children, all of whom have been called home; and eleven years ago Mrs. Ahner died. Gustave Ahner might mope and mourn; instead, he has turned to his friends and his daily work for the satisfaction which is the nearest substitute for the joys of one's own family. "It is a good world," he says, and this sincere opinion from a man who has lived so long is an accurate reflection of the dignity and essential rightness of Gustave Ahner's life. He is a credit to the printing industry.



GUSTAVE AHNER

to enjoy the opportunities of America. At the age of thirty-three he was foreman in a St. Louis plant at a salary of around sixteen dollars a week, for in that day the wage for compositors began at twelve dollars. And Gustave enjoys telling how one day he pitted his "sticking" skill against that of a braggart of a compositor under him, the loser to set up the drinks and cigars for the crowd. The contest covered a period of an hour, when Foreman Ahner was ahead to the tune of three hundred ems, and the loud-mouthed one was compelled to stand treat.

Mr. Ahner has served at the case with every German paper in St. Louis, and has worked for many of the other daily papers. He was a compositor



# MACHINE COMPOSITION

By E. M. KEATING

The experiences of composing-machine operators, machinists, and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

## Matrices That Fall Do Not Always Reach the Floor

The other day I pried a line of twenty-four-point, and in checking up on the matrices I found I was one short, which I could not find even with a diligent search. That same evening, when brushing my shoes, I noticed the missing matrix in the cuff of my trousers. I wonder if anyone has had a similar experience?

## First Elevator Makes Too Much Noise

One of the troubles to which I referred in my last letter is that I have metal collecting on the plunger rod. At times so much gets on it that, when the pot comes forward to cast, the plunger rod pulls off its pin and I do not get a slug. The other trouble which I have is with the first elevator. In the morning I have the boys clean the machine. In this work they graphite the jaws and intermediate bar. Yet it will not be long, in comparison to the time the graphiting ought to last, before the first elevator will pass the intermediate bar with a bang. After another application of graphite this is stopped for a short time again. Now I know, or rather feel, that I will be getting too much graphite about the machine if I apply it at these two points even just twice a day, not to mention three or even four times. What can I do to reduce the friction between these two parts and thus eliminate all that noise?

1. Increasing the heat will usually have the effect of preventing metal accumulating on the rod. 2. We suggest that you apply gasoline and graphite in small quantities to the duplex rail of the first elevator, and move the rail levers a few times to have the graphite lubricate the surface. This should end the trouble. A proper graphiting of the exposed surfaces you name should be necessary only once a day.

## Character Out of Alignment

I notice in our proofs that on one machine there is a small  $\pi$  which always appears out of alignment when it occurs on the end of a word. The same character when placed at the beginning of the word in normal position does not give the same alignment. Also, when I cast all the  $\pi$  matrices on a slug and get a proof all are in correct position. I know with certainty the matrix that causes the trouble, because I have it marked, and when it is out of the channel the proofs do not show any misalignment of the characters. What puzzles me is, how can this matrix, having a small bit of metal cut off the back lower lug, cause bad alignment in one position in a line and not in another position?

When the back and front lower lugs of a matrix have a small amount cut off the upper part it permits this matrix to rise when it is in contact with the wedge of a spaceband when it is

driven up to cast. In other words, friction with the wedge of the spaceband when it is driven up causes the matrix to rise until its lug strikes the rib of the mold keeper. If the back lug alone had a small piece cut off its upper edge the trouble would not manifest itself. The front lug would not permit the matrix to rise, as it would strike against the under side of its adjusting plate in the front jaw of the first elevator. You will note that a matrix placed to the right of a spaceband does not have frictional contact with the spaceband wedge, and it therefore cannot rise during justification of the line, as it can when on the left side. To verify, cast a line with the matrix on one side of the spaceband and then on the other side, and compare proofs.

## Matrix Falls Out of First Elevator

We have had some trouble with the end matrix on a long line being thrown out after casting. I changed the points or retaining pawls and it worked fine for a while. The springs seem to be strong enough. It works all right on short measure, but a full line, long measure, seems to throw the end matrix out, especially if it's a small or rather thin one.

The trouble with the end matrix on the right end of a line may be due to the back jaw of the first elevator being sprung away too far from front jaw. Open the vise and place a matrix in the jaws just inside the pawls and note if there is more than .005 inch clearance or free play. No more space than this is needed. If this test does not show more than normal space, test with full lines, first without the spacebands and then with spacebands. In each instance allow the cams to move the elevator up very slowly for examination.

## Clutch Shivers When Cams Reach Normal

What makes the clutch shiver so much when the cams stop at normal, and also when I send in a tight line? It has been doing this for weeks.

Remove the clutch arm and examine surface of the buffers. These leather pieces should be dry and free from any gummy substance. Do not wash them with gasoline if they happen to be a bit gummy; scrape off the substance

with a sharp piece of brass rule or a razor blade, and see that the surface is in no way gummy. Order a new set and apply them. Clean the surface of the pulley and keep it clean. Do not in any case use soap or rosin on the surface of the buffers. After a new set is applied to the clutch arm shoes, test the space between the forked lever and flange by having the stopping-and-starting lever in starting position and push the stopping pawl off the stop lever. Examine space between forked lever and flange. Set the screw in the stop lever so as to allow about one-thirty-second inch of space, then tighten lock nut. This will prevent further vibration of clutch.

## Cleaning Matrices in Naphtha

Do you consider it a good plan to clean greasy matrices in naphtha? I have seen two different operators do this, and I would like your opinion.

If you mean that the entire font of matrices was immersed in the liquid, we would consider it, first, dangerous, and, second, quite unnecessary. If the matrices were just dirty on the edges of their lugs, the regular method of stacking them edgewise in a galley and cleaning them with a suitable rubber eraser should be sufficient. But giving them a bath in the liquid has long been discontinued. The washing-out of the magazine with good gasoline or with wood alcohol is considered a necessity when the dry brush fails to remove the dirt caked in the channels.

## Defective Liner May Cause Trouble

I am working with an old machine which is giving me trouble, and would be pleased to get your advice as to how to overcome it. When the first elevator rises after the slug has been cast the end of the inside jaw scrapes against the mold disk shield. How can I overcome this? A short time ago the right-hand vise locking screw broke and the new one I put on seems to draw the vise to the right side when I tighten it. What causes this? I have four molds on my machine on which I set seven-, ten-, twelve-, and fourteen-point. When I set seven- and ten-point the first slugs cast show a good bottom, but as I continue to operate the slugs show bright on the bottom. It seems worse on the seven-point mold. I had it repaired, but it did not help matters. This trouble does not occur on the twelve- and fourteen-point slugs. How can this be remedied?

We suggest that you open the vise and place an unworn matrix on the

outer or right-hand side of the elevator jaws. Have the matrix just as far as the spring pawls. Note how much free play is found between the back lug and the back jaw of the first elevator. There need be only about one-half point at the outside. If the back jaw has been deflected toward the rear, it would increase this space and cause the trouble you stated. If too much space is present you may correct the trouble by a gentle pounding of the back jaw with a pig of metal. Tap toward the front jaw on the back of the right end, and frequently test with a matrix. Some prefer to place a shim of paper on the outer end of the back jaw close to the left end; it will cause the right end of the back jaw to move forward so that the space is correct for a matrix in testing.

In the matter of the right-hand locking screw, it may be possible that the flange of the right-hand stud is

damaged and the turning of the flange of the new screw has a slight sidewise pull on the vise head. We suggest that you tighten the left-hand one first, and note when tightening the right-hand one if any movement occurs. If this gives no relief, exchange the right and left screws and try again. This sometimes effects a cure. If it does not, you may need a new right-hand stud.

In regard to the mold, we suggest that you make a lockup test, using a mold which gives no trouble. Remove the mold from the pocket and take off the mold cap. Put the mold body back in the pocket of the disk, then give a thin, even coating of red or blue ink and permit the pot to make a lockup against it. The transfer of ink to the pot mouthpiece indicates its parallelism with the pot mouthpiece. If the lockup shows an even contact on the pot mouthpiece, remove the mold, put in the seven-point mold which gave you

so much trouble, and make a similar test. If this seven-point mold body shows as good a test as one of the other molds—and it should—you may then put the mold cap on the seven-point mold and its liners and test again as before, by applying a thin, even coating to the back of the mold body and cap and making another test. If this test shows a different lockup transfer to the pot mouthpiece, it probably is due to your mold cap guides being sprung back. Try it out, and also try placing the seven-point liners in other molds. Occasionally a damaged liner may be the cause of bad lockup between pot mouthpiece and mold.

### The Question of Graphite

Kindly give me your opinion regarding the quality of the graphite, sample of which is in the attached cover. I was inclined to condemn it. To me it seemed unsuitable, especially so for use as a lubricant. I would use graphite, instead of oil, for a few slides.

This grade of graphite is not the kind to use on slug-casting machines. The proper grade is Dixon's No. 635, made especially for dry lubrication of channels, slideways, and other parts of machine where dry lubrication alone is desired. If you wish to use a graphite lubricant for grease cups, Gredag is best. It is made from artificial graphite, deflocculated. Oildag is frequently added to liquid oil for the purpose of increasing its lubricating qualities.

### Detaining Plates Bent to the Right

A short time ago I raised the assembling elevator with a line of matrices in it before the delivery slide came back to normal position. This resulted in two troubles I have not corrected and one trouble which I did fix. I readjusted the delivery slide cam roll arm so that the slide returns properly. I am up against two other troubles now, which commenced when I caused the first-named trouble. When I raise the assembling elevator it binds as it is lifted, and when it is up about half an inch the binding ceases. When the elevator descends it binds again. Also, when a full line is sent up the last matrix strikes the short finger of the delivery slide. This finger does not appear to be bent. Tell me what you think is wrong and how it can be put right.

From the description you furnished you have two bent detaining plates attached to the right side of the assembling elevator. These were bent when the delivery slide pushed the matrices to the right when you raised the elevator into the path of the returning slide and short finger. If the short finger is not bent, then the short finger block, which is made of brass, has a slight bend in it. Remove the slide and clamp the block in the jaws of a vise; pull on the bar until the short finger and the long finger rod are at right angles. This will correct the trouble. Removing the assembler and tapping toward the left on each detaining plate with a slug will straighten them, and you will have no further binding when raising a line into the fingers of delivery slide.

## Hell-Box Harry Says—



Many a proprietor has known a sickly feeling in the stomach from too much "pi."

The proper place to underlay a "blanket" contract form is in between the topsheet and bed itself.

It takes patience to become a good compositor—you have to stick to the job through thick and thin.

A green ink salesman should keep in the pink of condition as far as morale goes, for if he has the blues he is bound to leave in the mouths of his prospects a dark-brown taste.

She was only a compositor's little daughter, but oh, how she could make up!

Working in the bindery does not entitle you to make cutting remarks in company.

An estimator must know more than his P's and Q's—he must be familiar with his ems and ens.

It takes more than a handsome face to make a good impression in the pressroom.

Did you hear about the fellow who claimed a deduction from his income tax on the ground that he had to feed a press last year?

*Now, printers are a pious lot,  
I tell you, on the level;  
When each apprentice seeks more  
dough,  
They hate to raise the "devil."*

# Application of Interdepartmental Schedules in the Newspaper Plant

By BUFORD O. BROWN

*This plan is practical. It is saving time and money every day, the evidence proves. The newspaper owner cannot afford to omit this*

INTERDEPARTMENTAL records have either much or little value in the newspaper plant, depending largely on how thoroughly they enable the workers to visualize their interdependence. The Palo Alto (Calif.) *Times* has been able to realize great value from departmental coordination.

"Our idea works out every day," says W. F. Henry, the plant superintendent, "but its saving grace is especially noticeable in jams or on days when the news breaks badly. Sometimes it is an avalanche of advertising that is unexpectedly thrust upon us, with meager time for its planning and composition. At other times there are mechanical difficulties to be overcome."

The *Times* has devised a set of interdepartmental schedules for the purpose of intensifying the idea of interdependence. These schedules help combine the efforts of the workmen in progressive, efficient routine. Passing over those reports which give the executive head instant information in regard to income and expenditure, comparative volume of various classes of business, etc., there are four schedules which, according to the plant superintendent, are of material aid in making the mails and in keeping down costs when things tend to go badly in the plant. The first schedule to which Mr. Henry refers is the ad-news dummy. He says:

"This is a series of original and carbon-copy sheets depicting our paper in miniature, and with the pages divided by light lines into column inches. Down the right and up the left sides of the dummy pages the inches are numbered from one to twenty-one, our column length. The dummy sheets are numbered at the top to correspond with the page numbers of the finished newspaper. When the clock indicates that the dead-line for display advertising has been reached (exceptions are made only for new advertisers unacquainted with our routine), the advertising manager starts to lay out this dummy.

"From a list of the ads., arranged according to column widths and with the preferred positions and special facts noted thereon, it is easy to chart the advertising by penciling the sizes over

the column-inch indications. Bottom positions are figured upward by means of the left marginal-figure column; top positions, downward by the right one. The name of the advertiser is penciled

"The editor knows immediately what space is available. He may thereby determine the news-service features and illustrations he will use. The city editor is told what space, and in some degree

Page No.	Date
21	1
20	2
19	3
18	4
17	5
16	6
15	7
14	8
13	9
12	10
11	11
10	12
9	13
8	14
7	15
6	16
5	17
4	18
3	19
2	20
1	21

10M-6-28

Using this ad-news dummy, the advertising manager lays out the issue when the dead-line is reached. This dummy saves time and avoids confusion

across his space. One copy of this completed dummy is furnished to the editorial department, the other one to the mechanical department. It functions as the compass to the mariner, giving direction to the efforts of both the editorial and mechanical departments.

what character of heads, he can use in his presentation of the news. This information, if intelligently handled, also means considerable saving of both time and expense in making up the issue.

"One of the noticeable savings of the dummy in our editorial department



is its practical result in cutting down the oversetting of news copy which cannot be used in a later issue. The ad-news dummy also effects a large saving of time in makeup supervision. Its usefulness is further apparent when the dummy reaches the mechanical department. The foreman notes the number of inches of display advertising to be set, and can at once summon the right number of compositors to handle the volume. One feature alone which justifies the use of the ad-news dummy in our

Mr. Henry's second departmental coordinator is his page schedule. This is the connecting link between the composing room and stereotyping room.

"The function of this schedule is to make the delivery of page forms for stereotyping something more than a theory," Mr. Henry says. "This schedule places the responsibility upon the composing room for delivering a page form about every twenty minutes during the five-hour period from ten in the morning until three in the afternoon.

ery of the last plate to the pressroom. This last provision is nearly related, of course, to starting time of press."

Bringing the personnel of the stereotyping department and pressroom into close relation, to the end that better results are obtained and time conserved, is the purpose of the third of the departmental guides used by the *Times*: the pressroom report.

Under the provisions of the pressroom report the stereotyper delivers the finished plates at once to the pressroom,

## PAGE SCHEDULE

16 Pages

Norm	Page	Delivered	Rolled
10:00			
10:15			
10:30			
10:45			
11:00			
11:15			
11:30			
11:45			
12:00			
1:00			
1:20			
1:40			
2:00			
2:20			
2:40			
3:00			

Date..... Last plate..... p. m.  
Make-up..... Stereotyper.....

## FLY REPORT

Tribune..... pages			
Net	Counter	Total	
Delays		Start	
Time		Stop	
Tribune..... pages			
Net	Counter	Total	
Delays		Start	
Time		Stop	
Times..... pages			
Net	Counter	Total	
Delays		Start	
Time		Stop	
Times..... pages			
Net	Counter	Total	
Delays		Start	
Time		Stop	

The page schedule, at left, makes for system by recording delivery of page forms, which are scheduled at the rate of one every twenty minutes. The fly report gives requisitions by routes. (For pressroom report see next page)

composing room is the sure check it gives, as ads. are placed in page forms, against even minor errors in size.

"From the news department comes a carbon copy of this dummy to follow the corrected ads., page by page. This becomes a guide for the makeup man and his bank assistant. Not only is the advertising shown, but this dummy has marked in its news area a more or less easily comprehended outline of news-heads, stories, features, and illustrations. When the heads and body have been assembled in the composing room the makeup man can place the matter according to the dummy and make delivery of completed pages to the stereotyper. Since there is no waiting for editorial direction as to the handling of news stories, one makeup man and his assistant regularly handle editions of from fourteen to twenty pages without any special degree of difficulty."

The time of receiving a form and the time of rolling it are duly recorded on the schedule, and from this any delay may be readily investigated with consequent removal of the difficulty.

"Page costs are helped noticeably by this schedule. A careful adherence to its time provisions enables one journeyman to care for our curved-plate requirements with accuracy and without congestion. Careful spacing of the time between pages permits the stereotyper's apprentice to assist in backing the mats., as well as do a considerable percentage of our flat casting.

"Running down the left side of this page schedule is the normal or ideal time for the delivery of page forms for molding. Next to this is the number of the page and the actual time of its delivery to the stereotyper; then there is the time of molding the page, and, finally, the time of finishing and deliv-

where, as far as the folios will permit, they are placed in their permanent positions on the press, and web proofs are run for scrutiny of both departments. If these proofs are satisfactory the pages in the composing room are released and the forms destroyed. With this plan the equipment can be used for next day's paper without waiting for a blanket release later on all the forms. Since the pages are put in position on the press almost as rapidly as they are received, the press may be started within a few minutes after receipt of the last plate from the stereotyper.

This pressroom report is provided with spaces for noting items valuable in connection with information that is needed by the Audit Bureau of Circulations, automatic inventory of news-print supply, the starting and stopping time of the press on different runs, stock damage, etc. Stock damage taken



from these pressroom reports, with salvage and loss damage indicated, has proven so accurate that the transportation companies do not hesitate to reimburse the *Times* for such loss. Thus this type of record proves its worth.

A fourth report checks deliveries of printed papers. Both pressroom and the delivery department collaborate under this fourth schedule, the fly report. On the fly report are recorded the requisitions for papers by the various routes and any abnormality in the time of their receipt. This report shows also the total receipt of papers by the delivery department, and this is checked against the automatic count of the press. Under this report the fly boy represents the pressroom and coöperates with the distribution chief to the end that as nearly perfect delivery of an issue as possible is maintained at all times. This report is a vital part of the system.

"Thus all our schedules are interdepartmental," says Mr. Henry. "That is part of their studied purpose. We find the advertising and editorial departments, the composing and stereotyping departments, planning short cuts to expedite the work, even to improve the processes through which the current of effort must flow each day. These paper tags are but the visible evidence of mutual dependence of worker groups. The tags might be dispensed with, but the coördination of effort which they represent is the rock upon which successful publishing ventures rest."

### Agency Charges on Direct-Mail Advertising

Advertising agencies and commercial printing firms in general can no doubt learn something from the facts in this article regarding advertising agencies' methods of billing their clients for direct-mail printing such as catalogs, brochures, booklets, folders.

Taking an order for, say, 10,000 illustrated brochures, for example, the general practice, among high-class advertising agencies, is to first add a charge of 15 per cent to the original amount of money spent for drawings, photographs, the printing plates, etc. This 15 per cent charge is made on any kind of commercial artwork purchased by the agency, also to the cost of any kind of printing plates—single-color halftones, process-color halftones, one-color line engravings, multicolor line engravings, electrotypes, nickeltypes, and all similar material.

In addition, the agency would bill the customer another charge of 15 per cent on the amount of money paid the printer for his work. On this point, it

is interesting to note that the average printer producing direct-mail work for an advertising agency hardly realizes the fact that he is producing a clear margin of 15 per cent—for the agency—on every dollar he receives for such work placed by the agency.

Moreover, the agency responsible for the brochure (or any other variety of

tics, and so forth, the rate must be considerably higher than for ordinary grades of advertising text.

There are many printing firms specializing upon direct-mail advertising matter who operate a complete service department capable of turning out drawings, commercial artwork, and the highest class of copy. Firms of this

## PRESSROOM REPORT PALO ALTO TIMES

Date .....					
	1st Run	2nd Run	3rd Run	4th Run	TOTAL
Number of pages .....					
Gross run .....					
Spoiled in printing .....					
Net run .....					
Waste in pounds .....					
Start—First run .....					
Stop—End of last run .....					
Delays—Time out and causes .....					
Gross running time .....					
Total time out .....					
Net running time .....					
Pounds paper damaged in transit .....					
Remarks .....					

The pressroom report covers effectively such items as stock damage, starting and stopping time on runs, and inventory of newsprint supply, and is invaluable for the maintenance of records and the locating of delays

direct-mail advertising) would bill the customer a stated sum for preparing layout and writing the entire essential copy. This sum depends, of course, on the extent of the layout, dummy, and copy—also upon the amount, character, and quality of the copy. Quite naturally, when the work calls for special technical copy, scientific data, statis-

group are in the best position to promote entirely new business in the line of catalogs, brochures, booklets, folders, or anything else in the form of direct-mail pieces. It is to be hoped that all these concerns earn the same amount of profits on this product as the agencies.—From *The Printers' Album*, Challenge Machinery Company.

# The Introduction of Printing Into Italy

By DOUGLAS C. McMURTRIE

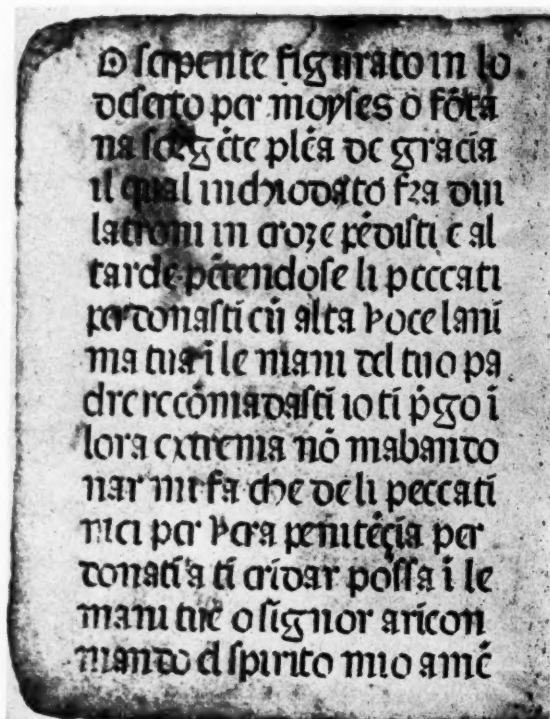
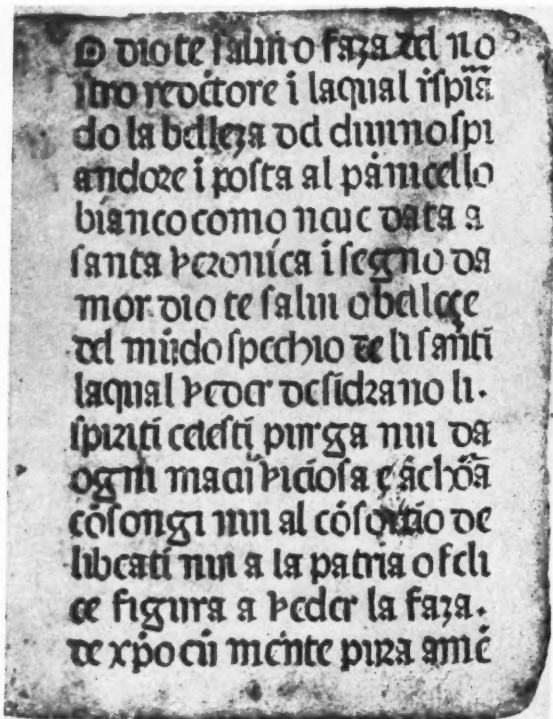
**A**LWAYS it has been considered an established fact that printing was introduced into Italy in 1465, when Conrad Sweynheym and Arnold Pannartz set up their press in the monastery at Subiaco, near Rome. There have recently come to light some fragments of early Italian printing which throw some doubt on the authenticity of the claim of this partnership to have first practiced the art of typography on Italian soil.

Dr. Konrad Haebler has recently studied with great care the fragments referred to, which are now in the pos-

session of his opinions carry a great deal of weight. As the subject is one of much interest, I shall attempt to summarize the results of his study of these fragments, and will reproduce herewith several of the pages.

The character of the type used is of particular interest, for it shows traces of the Gutenberg system of using special types for some letters when appearing in juxtaposition with certain other letters, in order to secure the maximum closeness of fitting and preserve an even color on the page. This system, with the exception of the *Tur-*

There are in the Staatsbibliothek at Munich unique copies of an edition of the "Seven Joys of Mary" and of the "Sufferings of Christ," bound together, which afford us a key to the text of the publication now under consideration, which appears to be a free translation into Italian of the German edition of the latter text. Furthermore, the one fully preserved print in the Italian edition of the "Sufferings of Christ," showing Christ's trial before Caiphas, is identical with one of the twenty prints in the Munich edition of the "Sufferings of Christ"—the only com-



Two pages (reduced) of the Italian edition of the "Sufferings of Christ"

session of the distinguished New Orleans collector, Edward A. Parsons, having been acquired by him at my suggestion. They constitute one of the most important monuments of early typography in American hands. The fragments consist of six leaves and a stippled engraving, with remnants of other leaves on which apparently illustrations had also appeared, of a small booklet on the "Sufferings of Christ" ("Leiden Christi"). Dr. Haebler is known as one of the world's greatest authorities on incunabula, and for this

*recremata* printed at Rome by Ulrich Han in 1467, was used only in the earliest of the Mainz printing.

The type is exceedingly large for the page size and is a gothic, leaning quite largely to the rounded form, and lighter in color than the average misal type. There are fifteen lines to the page, and practically no capital letters, with the exception of the *O* at the beginning of each page. There is a prayer on each page, beginning with an invocation and coming to a close with the word "Amen."

plete series of these engravings which has been preserved. There is thus a relation of both literary and iconographic character between the German edition and the Italian edition.

By virtue of this relation we find that five leaves at the beginning of this Italian edition have been lost: the first with recto blank and verso bearing the engraving of Christ's entry into Jerusalem; the second bearing on the recto the prayer corresponding to the latter picture, and on the verso the prayer which goes with the Washing

of Feet; leaf 3 with the engraving which corresponds to the last-named prayer, and on verso the plate showing the scene at the Mount of Olives; leaf 4, the prayer for the Mount of Olives subject on the recto and that for the Arrest on the verso; the fifth leaf, the engraving of the Arrest on the recto and the Trial before Caiphas on the verso. This last engraving undoubtedly faced the first preserved leaf, which contains the prayer corresponding to that subject.

The preserved leaves consist of two double leaves which are still connected, and two single leaves not connected with each other nor tipped onto folds. It is considered likely that they were originally connected with the two missing leaves of text at the beginning of the book, making thus a gathering of eight leaves or sixteen pages. The leaves bearing the illustrations appear to have been printed in separate forms, the leaves of which were inserted between the text pages. It is probable that these pictures were also sold separately as a series without text.

Going back now to the Munich copy of the "Sufferings of Christ," we find that it was printed in a type similar in some respects to that used by Albrecht Pfister at Bamberg, but beyond question a quite distinct font. Haebler has now shown that it is the same type—and in the same state—as was used in a broadside calendar for the year 1462, calculated for the meridian of Vienna. This calendar was undoubtedly printed either at the end of 1461 or in the early months of 1462, and this information supplies an approximate dating for the Munich copy of the "Sufferings of Christ."

The engraving of the Judgment Day which is found, printed from the same plate, in both the German and the Italian editions, appears, from the degree of clearness of the print, to have been used for the Italian printing slightly later than for the German. There is between the copies, however, no consequential difference in the condition of the plate. The white nail-holes in the Italian printing also show in the Munich copy, though they are obscured to some extent by the hand coloring of the plate.

There is one more clue, however, to comparative dating. In the Italian printing of the plate there shows, in one of the gravestones in the left foreground, a small nail-head around which the plate could not make a clear impression. In the Munich copy the plate at this point prints perfectly, and this would lead to the conclusion that the Italian impression is the later one of the two printings.

The printer, according to Haebler, must have had a comparatively modest equipment, yet the fact that he evidently endeavored to observe the Gutenberg rules regarding connecting letters, which were so soon abandoned by printers, is certain proof that he was a technician of the very earliest period. This conclusion is confirmed by his typesetting practice. The line endings in the fragments are irregular, yet there was a manifest effort at line justification. He did not divide syllables at the end of a line.

His only device to make for even line endings was the period, and this he made use of arbitrarily. This point was never used to close a sentence in the middle of a line, and even at the end of the pages which end an individual prayer it is not correctly used. He did use the period to fill up space, sometimes setting it double for this purpose, one time high and one time low—and even in two places in the middle of a word, that is, "am.e.n." and he did not hesitate to put the point between two words closely related. The period in his hands has no value whatever as punctuation.

When, where, and by whom were these fragments printed? As to place

of publication, the characteristics of the language of the text will afford the best guide. The fragments were examined from the philological viewpoint for Dr. Haebler by Prof. K. Vossler of Munich, who concluded, on the basis of the dialect used, that the locale was North Italy, not Venice, and very probably in the neighborhood of Bologna or Piacenza.

As to date, we have found that the one complete illustration was undoubtedly printed after the Munich copy, which has been dated around 1462. Because of the similarity in condition of the plate, it is thought to be soon after—perhaps still in the year 1462, as the printer undertook his migration into Italy—an expedition which did not, apparently, have successful results. The probability of an early date is further attested by the typesetting practices already discussed.

Haebler thus expresses his conclusion: "I am convinced that the Italian edition of the 'Sufferings of Christ' appeared not long after 1462. It is clearly earlier than the printing at Subiaco, and undoubtedly the earliest printing in the Italian language, as well as the earliest example of printing done on Italian soil."

## California Printer Develops Practical Sales Ideas and Products

By C. W. GEIGER

MANY ideas and products have been developed by the H. S. Crocker Company of San Francisco for the purpose of selling printing. Some idea of the amount of printing business thus gained may be realized when it is known that one million California highway maps have been printed by the company for the Standard Oil Company of California. This map, designed specially by the H. S. Crocker Company, can be carried in the vest pocket or handbag. It combines the advantages of a strip map, which generally shows a limited area, and a complete state map. It can be consulted without unfolding, which permits the motorist to use it while driving his car and without distracting his attention, as is usual with so many road maps. By referring to one page which contains a full state map one can determine at a glance the section of the state in which he is interested, and the page upon which a map of the section appears in large size.

Another interesting novelty which this company has designed, and which

has been patented, is utilized in football and baseball schedules. These schedules display automatically all games slated for the Pacific Coast leagues on a given day by simply turning a dial to any desired date. This schedule is used by the United Security Bank and Trust Company as an advertising medium, the back containing its schedule of savings.

The Yosemite and the San Francisco trip books are excellent examples of Crocker creations. The Yosemite trip book contains sixty-four pages, with many beautiful illustrations of Yosemite National Park, and is distributed by the Yosemite Park Company, being sold in the park for fifty cents. The book was written by F. J. Taylor and advertises the park in a new and unique manner, yet it is sold for this sum in the park, as it contains information that every visitor needs.

An interesting feature of the menus used in the park is the fact that the covers are lithographed in several colors containing different views of the park. The menu is printed daily on a



printing press operated by the park staff. As the visitors read the menus they are naturally attracted to the beautiful views lithographed on the

A number of very unique and interesting mailing pieces have been printed by this company for the Caterpillar Tractor Company. An unusually in-

tractors prove their usefulness in building airports is so designed that when it is opened wide an airplane spreads across the top of the folder.



Front and back of advertising novelty produced by the Crocker service organization. Turning the under card by the nib to disclose through one cutout in the upper card any given date discloses through other cutout baseball games to be played at the time. (Copyrighted; reproduced by permission)

front. Signs are placed in conspicuous places inviting visitors to ask for copies of the menus to mail to their friends. Practically all visitors take advantage of this opportunity and mail out thousands of these beautiful menus, which prove to be excellent advertisements for the natural attractions of Yosemite National Park.

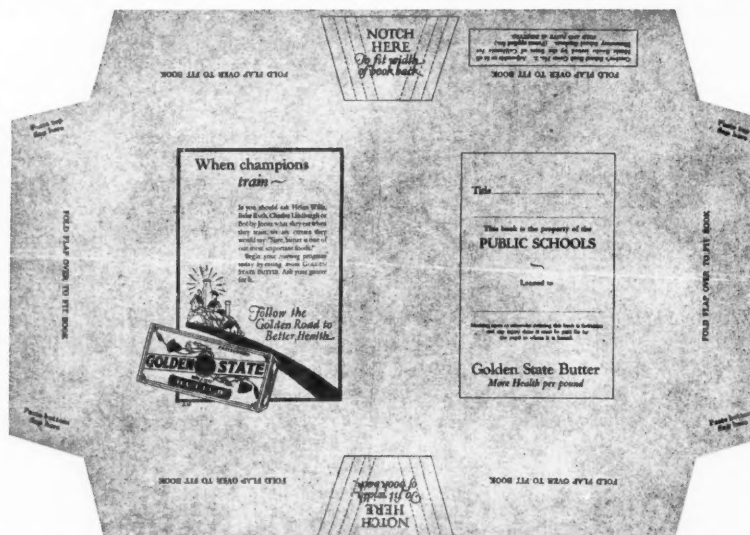
A number of interesting booklets and folders have been printed by the H. S. Crocker Company featuring the Ahwahnee Hotel, recently completed in Yosemite National Park, with borders, decorations, and initial letters done in the Indian motif, in keeping with the fact that the Indian note dominates in the hotel decorations.

The San Francisco trip book is sold to the Tourist and Convention League in San Francisco, and to retail stores and bookstores. It tells where to go in San Francisco, how to get there, and what to do. It is written in an interesting style by Katherine Ames Taylor and sells for seventy-five cents.

Everybody travels nowadays, or wants to travel, and questions are ever present in the traveler's mind. Trip books supply the needed information. Like maps they offer the advertiser an excellent opportunity to put his message over in the form of "wanted advertising." The Yosemite and the San Francisco trip books are excellent examples of this type of creative work.

interesting job was the front cover of a booklet entitled "All Jake." The design of the front cover was an enlargement of a typewritten letter written to the Caterpillar Tractor Company by Jake

Another clever idea that has resulted in large printing orders for the H. S. Crocker Company is the designing of schoolbook covers, which are purchased in large quantities by the



Jacket for schoolbook which keeps the name of a brand of butter constantly before thousands of pupils and their parents. (Reproduced by permission)

T. Onstott, against which is superimposed a reduction of the complete letter, and on a band across the cover is the title "All Jake." Also a folder gotten out to show how Caterpillar

Golden State Milk Products Company for schoolchildren. Directions for using the book covers are printed on the outside of the cover, as well as an advertisement of Golden State butter.



# THE PROOFROOM

By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

## Plural of Names With "S"

Which is the better form to use, "the Davises" or "the Davis' "? Also, what would you do with names like Bridges, Jahns, Davies?—*Chicago*.

Without a moment's hesitation I say "the Davises." The apostrophe is the sign of the possessive case, and not of the plural—though it is arbitrarily so used in some plurals, as "the A's," which, without some such mark, would look like "as" with a capital initial. I would say or write "the Bridgeses," "the Jahnses," "the Davieses." The real squeeze comes when you make the plural possessive, adding (or not adding) another s. As for my part, I try to avoid the use of unnecessary marks, and consider "three 7s," "two zes," "the '90s" clean and workmanlike. Better be reasonable than restless.

## More Than One Rendezvous

What is the plural of "rendezvous"?—*Idaho*.

According to Webster's Collegiate it is "rendezvous," same as the singular; "formerly also 'rendezvouses,'" pronounced *ran-de-voo-zee*. This is anglicizing with a vengeance.

## The Error and the Blame

To settle an argument, will you kindly advise us who is responsible for error in a job of printing, the proof having been okayed by an advertising firm? After the job had been delivered a misspelled word was discovered. Who is responsible?—*New Jersey*.

The advertising firm either was itself the customer, or represented the customer to the printer as a responsible agent. Therefore the printer, submitting proofs to the advertising firm, was justified in taking its okay as a go-ahead order. To be sure, if the word misspelled was a word in ordinary use, in which there could be no question as to how it should be spelled, the printer's proofreaders ought to have caught it; if in doubt whether the copy was correct, it would have been an act of service to call up the firm and inquire. But, on the face of the facts as presented in the query, no ruling is possible save that the person who gave the okay should accept the blame. Unless there are hidden factors, the customer can have no claim upon the printer to

have the job done over. However, I do not like to dismiss the subject without repeating, for emphasis, the fact that the printer seems to have missed a very fine opportunity for service. The okay, properly given by some one with authority to act for the customer, is an unassailable technical defense for the printer; but how much better it would have been if the error could have been discovered, even after the okay was given by the printer's own proofreader, thus making defense unnecessary.

## Difficult Tenses

"Has" and "had" are bothering us. The following items appeared in our paper: "Mrs. — arrived home today from Nebraska, where she has spent several weeks visiting"; "Fire destroyed a miner's cabin early this morning . . . this evening it could not be definitely learned whether or not the old prospector has been caught in the flames." Please give us the low-down on these.—*South Dakota*.

Here we come up against what the grammarians call sequence of tenses. The first sentence is correct, moving from the preterite "arrived" to the perfect tense, "has spent." In the second sentence there is a conditional or subjunctive flavor not present in the first. It would be better to shift the second verb 'way back to the pluperfect, "had been caught." In this sentence the verb that determines the tense is not "destroyed," but "could be learned."

## A Fish With Many Aliases

I am going to write you an incident in my experience as a proofreader, from which I have always gotten a chuckle. A local business man who thought a fish story would be interesting wrote an article headed "Fishing for Muscellonge." A few lines further, he related how he and a friend had gone after the "muscellonge." Schoolmaster Squeers said the way to learn to spell "winder" was to wash it, and as such large game fish are scarce hereabouts I was in some doubt as to the orthography. After consulting Webster I found six different spellings, and the variants "maskinonge" and one other, making eight in all. The writer had shot twice and missed all eight. I marked the word to Webster's preferred spelling, only to learn that the author was sore because the word was misspelled. What do you think of that?—*Philadelphia*.

Anybody who ever had the fun of catching one of those gamy big fellows would not be small-minded enough to bother about how many ways the name of the fish might be spelled.

## Queries in Quoted Titles

Where the name of book, song, or play is in form a question, should the interrogation point follow the title in all cases? If so, to be consistent in the use of the comma we might see: "Charles Reade's novel, 'What Will He Do With It?' is to be dramatized." The question arose when "Is Zat So?" was produced in a local playhouse recently. My own contention is that the query mark should be used in all such cases. In a copy of "If Winter Comes" I find this: "In its obvious aspect it was also related to the 'Why aren't you in khaki?' question." Perhaps no one would challenge the use of the question mark in this case, certainly not I, but the many twists in sentences in theatrical notices might produce a confusion of marks, one instance of which I have cited. The almost universal use of quotation marks in titles adds to the confusion, yet their absence sometimes produces ludicrous results, as when a paper whose style was to omit quotes gravely informed its readers that at a function Miss Soandso would sing Till the Shadows Flea Away. She must be a marathon singer.—*Ohio*.

Well, here's a real question! If the printer would use the title in its exact form, he need not be timid about punctuating with it as the sentence requires. There is nothing to throw a fit about in a form like this: *The comedy "Is Zat So?" to be seen tomorrow night*, etc. On the other hand, I personally prefer to omit the query from the title, as no harm can be done by the omission, and the sense is perfectly clear. Thus: *The comedy "Is Zat So," to be seen tomorrow night*, etc. In a word, either form is defensible, and the important thing is to have an office ruling and follow it—but always reserving your right to change when a true emergency arises. I would accept either of these forms: *I have read "What Will He Do With It?"*; but *I think, etc. I have read "What Will He Do With It"; but I think, etc.* As to the quote marks being omitted and no distinguishing mark such as italics being used to set the title off from its context, that is a foolish exaggeration of stylishness through stylelessness, leading only to confusion. It is not good. Use either the quote marks or a change in type in such cases.

## "Bistor" Isn't

What is Bistor or bistor?—*Minnesota*.

Probably an error for "bister" or "bistre," meaning a dark-brown pigment used in water-color; also, its color is sometimes indicated by this term.

### "Xmas"

A discussion in our office has led me to seek your opinion on the correct form and why of the following: "An Xmas Gift Excellent," "A Xmas Gift Excellent." The above appeared in an ad. in our paper. It was set five ems, ten-point, which accounts for the abbreviation. The point in question is whether "a" or "an" is correct.—*Indiana.*

Suppose a subscriber to have been reading the ad. aloud. Would he say "Exmas," or "Christmas"? If the former, "an"; if the latter, "a," would be the article for him to use: "an Exmas gift," "a Christmas gift." If I were writing the ad. I would feel "an" the proper form to use. But there can be no certainty until you know what the reader is going to make of "Xmas."

### "New York City"

Should "city" be capitalized in "New York city"? Our shop style-sheet says no, but I have seen it printed that way, and I am wabby. The word "city" is not part of the proper name. Your ruling shall decide our practice.—*Dixie.*

Well, I don't go looking for trouble, but I'm not afraid of a little responsibility, either. So there will be a change in one style-sheet. "New York City" is, as the Englishman says, quite all right. It is not the official name of the city, but it is a proper name, none the less—the well-understood and much-used name that separates New York from other cities. It would be too bad if in the excellent cause of resisting iron-clad rule in our speech we swung to the other extreme, of libertinism. But this ruling depends on no quibble, no trick of slithery logic; it is sound and sensible, and offered in all seriousness. "New York City" is certainly a proper name, and the *c* should be a capital letter.

### We Get Jumped On—and Enjoy It!

"Oh, wad that God the giftie gie us  
To see our sours as ithers see us!"—

Not having a copy of Bobbie B— at hand, please don't edit. But to use a more modern version, "What's wrong with the picture?" The January Proofroom department contained many interesting and helpful comments, hints, rules, and suggestions, and then, in the first paragraph of your comment on "Proofs Are Proof," presented the following for our consideration: "... we would be mightily pleased to *placed* before the Proofroom family..." Kindly defend that to our satisfaction!—*New York City.*

"Now, when I was a young feller," as the modern come-all-ye begins, and did or didn't serve as A. B. on an old limejuicer of a windjammer sailing down around the Horn—as in fact I never did—the old salts used to say, more sportively than sportingly, "Don't hit a man when he's down—kick him!" It is good of our friend in Bagdad-on-the-Subway not to act in that spirit. He "calls" us, but gently and in the spirit of parental chastening. All right, Li'l Ol N'Yawk—we done it, and we have not even an office cat to blame for it, as the old *Sun* used to do. But at that, we'd

rather make a little typo. like an extra *d*, bad as that is, than to misquote the immortal Bobbie as our friend in Gotham does. So let's call it square, wipe the slate clean, and start afresh.

### "Vice" in England

Regarding the "Pick-ups" in the January issue, whether or not Madame Glyn's "vice" is a mistake depends, I am inclined to think, on whether the book was written in England or in this country, or rather on whether the grandmamma of all the hot-stuff writers was educated in England or not. For, joke about it as we will, a "vise" in America is a "vice" in England. Also, in regard to "Tennessee's" assertion that "prove" meant, in an earlier sense, to make trial or test, he is perfectly correct, except in saying that this was an earlier use. "Proving grounds" are still used for testing ordnance and automobiles. Apropos, the old adage that "The exception proves the rule" has undergone a curious transformation in meaning, and it is seldom, or never, that we find it used correctly. The Latin form of the proverb is "Exceptio probat regulam," and here the word "proves" is used in the meaning of "tests." Certainly an exception tests a rule, since, if there is an exception, the rule is no longer a rule. To think of an exception as proving a rule, in the ordinary sense of the word, is evidence of muddled thinking.—*Chicago.*

That's a letter worth having! A good, sound piece of argument. It will be read with glee by the correspondent who started the ball rolling, and with edification by those who have followed this most interesting discussion.

### The War That Never Ends

I am writing to you for advice regarding a mistake in a proof which came back from the office marked okay. The compositor sets the job and passes the proof to the proofreader, who passes it okay. When the job is run off, the foreman finds that the date is wrong. Who was at fault in this particular case, the compositor or the proofreader?—*Old Bay State.*

Unless there is a quirk to the situation which I fail to get, the proofreader is inescapably to blame. The very purpose of the proofreader's existence is to detect, and mark for correction, the compositor's errors. If the proofreader okays a galley or page proof on which there is an error, he is responsible for the error. If he marks a correction, and the type is not changed, then it is different; he has done his part, and isn't open to criticism. But in this instance the reader appears to have been badly at fault, and there is no way for him to wiggle out; all he can do is take his medicine and be more watchful.

### How Can He Break Into the Game?

I am qualified by education and experience to make a 100 per cent proofreader. I can't seem to get connected in New York City. Why? Because of union requirements. My only experience in the printing field outside of selling has been in reading. Could you suggest a way of breaking into the proofreading field, non-union?—*New York City.*

Nothing but the old, old way of hoofing around to the proofrooms and asking to be let in. Perhaps an ad. in one of the trade magazines would help you to locate an opening, after which it is all up to you to show your ability.

### By the Way

I always enjoy your department and get a great deal of help from it. The real question in my mind is how to get the younger generation of printers to take enough interest to learn. The speed mania has been and is a menace to good printing. It is almost lese-majesty now to mark a comma out or in, even in such gross misuse as "John Jones & Co., will open a new store." The comma following the period after "Co." was in copy, hence must be followed. Now what do you think of this proposition?—*California.*

Terrible!

### Begin-Quotes

In the following, should the line beginning with "very" be begin-quoted?

"Wishing you a happy and prosperous New Year, I am

Very truly yours,

If not, where should the close-quote appear in such a case?—*New Jersey.*

Presumably the question applies to a letter quoted entire, each paragraph starting with a begin-quote. The proper form would be:

"Wishing you a happy and prosperous New Year, I am

Very truly yours,

"JOHN JONES."

### More Quotes

When an article is quoted, followed by a dash and the reference, should not the author's name be followed by a comma? Thus: "... evermore."—*Ozinaam The Germans Before Christianity. I will welcome your opinion.—New Jersey.*

This is too bare even for a scholarly publication. I say "even," for learned works are given to many freakish departures from ordinary practice. Certainly the author's name and that of the book from which the quotation comes should be separated. The comma might be omitted if the title of the book were set in italics or quoted.

### Upper- and Lower-Case in Headlines

In using the upper-and-lower-case forms of heads, would it be proper to write "He Permitted Him To Go Home," or should it be "He Permitted Him to Go Home"? It seems to me that as the words "to go" are inseparable, they should receive the same treatment in the matter of keeping them up or down. Must not the words "to go" be regarded in this case as an entity? I understand that in a sentence in which the word "to" is used as a preposition it would not be regarded as equal in importance to the word "go," and therefore, in such a head, it would be put in lower-case, while "go" would begin with a capital. But the example I give you is different, as you can see. Of course, if the rule as to heads was to begin all words with capitals, the difficulty would be easily solved.—*Mt. Morris, Illinois.*

To begin at the end and work backward, suppose a rule were to be made, as suggested, that every word in any headline should begin with a capital. What would you do with the indefinite article "a"? Set it as a capital? And how would "The" look? No—such a rule simply wouldn't do. As far as mere ease is concerned, the simplest solution of the problem would be the uncouth way of setting all heads in capitals. No self-respecting printer could tolerate that.

The thing to do, of course—the thing printers try to do—is to work out a sensible rule for “c. and l. c.” lines. Everybody accepts this as the rule: Capitalize the important words. And right there the trouble begins. What one man regards as important, another considers as insignificant. Hardly any printer would deliberately keep up “to,” the preposition. But opinion varies as to how to handle the infinitive sign “to.” For my part, I quite agree with the writer of the letter; I would have it set “To Go.” But there are many very good authorities who would differ with me, sharply. More important than which way the decision goes in any shop is carefulness in having the rule consis-

tently applied. Criticism of your system as a whole is much less disturbing than criticism based on demonstrable failure to apply your system, once it has been officially adopted for the shop. Consistent application of your chosen style will prevent criticism.

### The Abbreviated Near-Bachelor

In speaking of a man's keeping house in the absence of his wife, should we say “He batched it” or “He bached it”? It seems to me it should be the former, but why, if the man is one who lives as a bachelor?—*Illinois*.

“Bach.” is the abbreviation for the word “Bachelor” in academic titles, where something more than the “B.” alone is used. Webster gives “bach” as the slang verb, so there you have defi-

nite authority, of the highest grade. But in the past tense, “batched,” it does not look so good; in fact, I don't like it at all. I would write “He batched it,” and the worst I would have to fear would be that some one might think I meant “He botched it”—which would probably be fairly close to the fact, at that. If I had to find a defense for spelling it with a t, it would be: The verb is not a “real” word, only a made-up one, and it is not reasonable to hold it to rule. “Bached,” to me, suggests the long sound of a, and the meaning does not come out at first glance, as it does when you write “batched.” However, the dictionary may be taken as final authority and a good reflection of usage.

## Alertness—One Test for the Proofreader

By EDWARD N. TEALL

SKIMMING through some novels home from the library, I became interested in some evidences of slack proofreading that simply popped up out of the pages. The book came from one of the high-grade book-publishing houses; but that doesn't mean as much nowadays as it would have meant some years ago, for now publishers let out the printing contracts and apparently do a minimum of following up on the work. Some publishers' contracts shift the whole burden over to the author; any changes from copy must be paid for by him. As authors write with little consciousness of the printing process ahead, this arrangement frequently brings unpleasant surprises when the proofs begin to show. No author could reasonably object to standing the gaff on his own changes of words and sentences for better literary effect; but few authors are careful punctuators in copy, and it jolts them when they learn by experience the cost of changing a line to get a comma in or out. As a result of all this there is a good deal of bad work in what the booksellers and publishers call the “trade books,” particularly the popular fiction that gets onto the shelves of the libraries.

First, there occurred the sentence, “Did you know, Dad?” Perfectly correct when seen thus separated from its context, this is a rank misprint. As the words go, it asks Dad if he knew. But the question was addressed to a third party—and Dad was dead. The question was, “Did you know Dad?” The little comma threw the whole thing out of gear. It would be most interesting to know how many readers noticed the

slip, and how many calmly passed it by, unaware. The question is not one of idle curiosity, for the answer, if it were possible to obtain it, would furnish valuable comment on the attention with which people read—as it also illuminates the need for alertness by the proofreader, whose duty it is to catch such errors, even though they occur in the author's copy itself.

Then, I came upon these: “Gripping a low bow, Bobby pulled us in”; “pouring over some papers”; “we tumbled abroad the boat.” Merely simple misprints; yes—and, therefore, the more inexcusable. Bobby had gripped a low *bough*, and pulled the boat in under the shore bushes. The papers were *pored* over, and the folks tumbled *aboard* the boat. Obvious, in each case, what was meant; a schoolchild could have corrected all these mistakes, except possibly, in these days of revolt against the discipline of spelling, “pouring” for “poring.” They are all the same kind of error, due to inattention, the proofreader's yielding to the hypnotic influence of the day's steady run of reading. The letters spelled words, and thus the plodding mind failed to discover the wrongness of the words.

About the same time, this one popped up in a newspaper's editorial: “Dr. Schacht no doubt did his duty as attorney, for the defendant (Germany) is exaggerating her financial difficulties.” Here we have something more complex, but not actually more difficult. The sentence undoubtedly was meant to be written thus: “Dr. Schacht no doubt did his duty as attorney for the defendant (Germany) in exaggerating her financial difficulties.” Here again

it would be enlightening if we could know how many readers perceived that something was wrong but gave it up, and how many solved the problem. Presumably newspaper editorials are read with closer inspection than the popular novels command. The misreading of “is” for “in” furnishes the key; once the compositor had made that error (I imagine it was his), the proofreader found the comma ahead of “for” natural enough, taking “for” as a conjunction instead of a preposition. The easier it is to explain these misprints, the harder it becomes to excuse the proofreader for letting them slip by.

Here is another, from the literary supplement of one of the great New York dailies: “Like ‘Madame Bovary,’ in fiction, which, curiously enough, appeared within twelve months of Baudelaire's masterpiece, ‘Les Fleurs du Mal,’ marked the end of an era in French letters.” This is not merely a score against the proofreader; it is also a warning to writers to avoid complexity in the construction of their sentences. “Les Fleurs du Mal” is the subject of “marked,” and of course should not have been separated from it by the comma. But the proofreader had lost the run of the sentence as he went along, and “Les Fleurs du Mal” looked like a noun in apposition to “masterpiece,” just preceding. That is to say, the proofreader fitted the words together in a certain way—a way that failed to comprehend the sentence in its logical entirety. He was like one of those automobile drivers who have what is called “tunnel vision.” Like a horse with blinders, they see only down a narrow, walled-in channel; they do



not get any side view. This proofreader's mind was taking the words in small groups, not hitching the groups up together. The proofreader was not alert.

There are a great many tests of good proofreading, and alertness is one of the most important. Even the reader naturally alert-minded is in danger of making such errors as these. There is a sort of hypnotism that comes from constant reading; the types fly by, the eye becomes numb, things that are all wrong look all right. Here again comparison to auto-driving may be made; the reader is like the man who falls asleep at the wheel. The ribbon of road, steadily winding itself on the spool of his vision, lulls the mind to a state of unawareness. He is not really asleep, his eyes are open; but his consciousness fails to record what passes across the screen of the retina. So the proofreader may fall into a sort of drowse in which the mind will catch a wrong letter in a word but may fail to have any working sense of the relation of one word to another at a little distance.

It is not only the beginner who is subject to this trouble. The veteran has it, too. In fact, it would not be surprising if a questionnaire among proofreaders would show that the veteran is more susceptible than the beginner. The beginner is not jaded by the long years of reading. To him the work has the charm of novelty; and not merely charm, but stimulating power. Each galley he reads brings something new; instead of having the feeling of the old-timer that it's the same old stunt over and over again, the new proofreader plunges into his work with the joy of a discoverer. It may all have been done before—by others; to him any proof is likely to bring up something encountered for the first time in his experience, something that gives him the joy of having fulfilled the proofreader's mission of making wrong things right.

Possibly that explanation may carry also the suggestion of remedial measures. The proofreader who the soonest tires of his routine is the one who first falls into the bad habit of passing these small errors of sense. The proofreader who brings to his work the freshest mind is the one who is safest from a fall into the trap. Freshness of mind is the best resistant. Therefore the proofreader who consciously practices alertness, who can keep his mind always on edge, is the one who gets the best job, the most responsible work. And such alertness *can* be cultivated. Those who don't possess it by nature can acquire it, and those who were born with it can keep it, through effort.

To bring the matter to a footing of practical usefulness, let me also suggest

that as mental drowsiness comes from monotony, it is worthwhile to punctuate the day with the occasional brief pauses in which work is forgotten for a moment, the cobwebs swept out of the mind, the brain keyed up for another stretch of work. There is nothing so exhausting as a monotonous routine, and the way to break the monotony is to take an occasional moment's recess.

I am not advising proofreaders to loaf on the job, or to read slowly. While you are reading, read hard and fast—as hard and fast as you can without loss of accuracy. And when you are taking a one-minute recess, keep proofreading wholly out of your mind, and think of something else. You will return to your work much refreshed, and much safer from lapses such as I have mentioned.

## Personalizing the Blotter

By ROBERT C. SHIMMIN

THERE have been blotters and more blotters, and still they come until we have people giving almost enough blotters away to soak up the Atlantic Ocean. Blotters white and blotters in colors, large blotters, small blotters, oblong blotters. When in doubt give a blotter. Of course we would be the last person in the world to discourage the giving of blotters. More power to those who help make work for the printer.

It is refreshing, however, to find something a little different in blotters occasionally, and here is an idea that was given to us to work out recently.

sedate type at the lower left-hand corner. Small-size 6¼ blotters were used, and they were printed on an enamel-coated stock. To use a cheap blotter on a special job like this would of course be out of the question.

The way we handled this particular job was to run a year's supply at one time. For instance, there were four hundred dentists, and each one was to receive five blotters every month with his name printed thereon. That meant sixty blotters to each dentist for the year. We get twenty-four small blotters out of a sheet 19 by 24. We there-

Dr. M. A. Stratton

The type of blotter discussed in this article

A western firm whose business was almost entirely confined to dentists decided to inaugurate a blotter campaign. There were about four hundred dentists on the books, and it was figured out in this way:

"If we send these dentists just blotters every month, the chances are they will never go any farther than the reception room; the office girl will get them, while we get nothing. Should we send ordinary advertising blotters addressed to the dentist personally, they will make very little impression. As a rule professional men of this type refuse to use advertising blotters."

And so the idea was conceived of sending individual blotters with the name of the dentist printed in small,

fore set up twenty-four nan.es on the machine at one time and ran sixty full sheets through the cylinder press. This gave us a year's supply for twenty-four dentists. All we had to do then was just to change the names and repeat the process until they were all run off. The blotters were then cut and packaged and the name of each dentist marked on the outside. Then of course there was an order for five thousand envelopes in which to mail the blotters each month to these dentists.

In talking to the laboratory man three months after the idea had been put into execution he stated that it had worked well, and that there was quite a little extra business which could be traced directly to the blotter campaign.



# Is Printing One of the Fine Arts?

By J. HORACE MCFARLAND

THE celebration by the New York Employing Printers Association of the one-hundredth anniversary of the birthday of Theodore Low De Vinne, unquestionably America's greatest printer, brought out a discussion as to the status of printing. Is it just an industry, or is it an art? After Judge Ommen, who as friend of Mr. De Vinne and executor under his will knew him quite intimately, had described the single-minded purpose of Mr. De Vinne's life, it was my function to say what I conceived to be the truth: Mr. De Vinne elevated printing in America from the level of an industry to that of a fine art.

Then followed a searching, interesting, and very humorous presentation by Leon Dabo, a well-known American artist and critic, who proposed to tell why printers should do better printing. He emphasized the point that printing had become an art if it were honorably practiced, and gave his reasons. Mr. Dabo insisted that a well-printed page included form, spacing, and masses, and that, he said, is all that any great painting has, aside from color. Emphasis was also laid on the fact that, while undoubtedly rules can be formulated and do exist, the success of any form of art depends on informed genius—genius of course being described as including, for the most part, "an infinite capacity for taking pains." It was in discussing the difference between genius as applied only to an art, and a very poor grade of craftsmanship as applied only to an industry, that the coruscations of Mr. Dabo's wit were most brilliant. Very definitely he emphasized the fact that good printing was always beautiful, but not always fashionable, and his clear-cut contrasts between fashion and beauty, in the course of which talk he unhesitatingly touched upon the feminine fashions in view before him in the rather large gathering to which he spoke, cut sharply into the consciousness of everyone.

So I have some substantial support for insisting that printing is an art. Unfortunately even art can be degraded, and there is bad art as well as good art. Where fashion interferes and substitutes an incidental fad and impure fancy for dignity, propriety, and beauty, then the result can hardly be called an art result, even though some feeble-minded folks call it "artistic."

When Mr. Dabo illustrated the way in which fashion was launched largely

from Paris by telling the story of how much had been paid to a famous couturier for the use of his name to promote a fashion which was originated in Newark, New Jersey, but announced from Paris, he gave us a grand phrase. He asserted that those who put forth these fashions, whether they are in clothing, in feminine form and hair, or in type of buildings, are "the greatest piffle artists of the century." It was

this particular mess and grease themselves with it." Some of the ladies who listened flushed, which was pretty good evidence that they had not made the purchase. Others couldn't flush!

The witty artist insisted that none of these greases that are sold by the "piffle artists" ever penetrated the skin, and also that beauty came from within—that is, real beauty. Isn't that true about printing as an art? Must not the

Pas un progrès de conception, de fabrication, d'usage auquel Peugeot n'ait travaillé et dont ses clients n'aient profité.

La bicyclette, le moto que nous offrons dans quelques jours restera "maître" de longues années, lui est grande l'avance prise par Peugeot dans cette industrie.

Essais chez les 4.000 agents de la Marque.

Catalogue sur demande aux auteurs de REVUES (France)

"—and it has become a sort of jazz typography, not characterized by anything except being 'different' and ugly"

these astute gentlemen, as he saw it, who were back of the expenditure by American women of tens of millions of dollars each year for "wrinkle-chasers" and "freckle-pushers," always with the idea, as he broadly put it, that the ladies impressed with these claims as those of "taste" should promptly "buy

printer who prints with the fine purpose of conveying honorable thought so live and love his art that his printing is an expression of his inward mind? Will the modern fad of ignoring capital letters—to mention but one of the frills that have been fastened onto an honorable art—prove anything but the

absence of real art and the paucity of useful brains? Will these outrageous pot-bellied types, some of which are almost readable if one takes time enough, prove anything except the standing of their designers as "piffle artists," and of their vendors as those parallel to the beauty specialists who sell hokum for truth to all who will buy?

It must be remembered that great architecture does not change rapidly. The Parthenon still stands as the supreme expression of Grecian art. There are great buildings yet to be seen in Rome which carry forward through the centuries the spirit of Roman art. Developed from these two forms and from the Gothic tradition, many great churches and great buildings in Europe hold up architectural beauty for all the world and for all time. They are true, natural forms, and they never grow old despite passing years.

But when someone tries to put up a Parthenon in America—and this has been tried—the result is a grotesque failure, for America is not Greece. There are forms adaptable from the great architecture of all ages that do work out into beauty in American buildings, but it has remained for the last dozen years, forced by the combination of zoning regulations, space need, and architectural talent, to produce architectural artists who have given us in the newer New York skyscrapers a purely American and truly commendable adaptation to America.

Running nearly parallel to all this are type design and ornament in printing. We cannot now use precisely the rich and proper forms of the old black-letter books. As we come down toward our own time we can and do use the best thought of the best designing artists, who had in mind not to make something fancy, something different, something grotesque, but to design the types that would best convey thought—and that is the only use of any type. Our American designers, for a while carelessly and then carefully, refined and developed to American needs and conditions some of these great forms, and we have accessible to us, on point-set standard-line basis, very fair representations of the best type designs that have ever been made, with which the competent printer can truly develop his art to a high degree.

About four years ago there splashed into the typographic life of Paris the work of a designer who evidently had a very soft pen, and he started this idea of pot-bellied types. A very considerable mass of specimens of the best commercial typography that could be obtained in Europe indicated in 1926 that Paris alone had responded to this

paunchy and unpleasant form. Now we have it in an exaggerated form in the United States, and it has become a sort of jazz typography, not characterized by anything except being "different" and ugly—the latter without the least question! It does not add emphasis, because it is hard to read. It does not comfortably convey thought. It is not "artistic" from any standpoint. It is just another evidence of the passing fad which fortunately is dying out in music and must soon die out in types.

I want to plead with those who read these words and who believe that printing is an art, not to buy fonts or mats, to produce any more of the abominable typography just now being exploited as "new" printing. It isn't art. It runs parallel to the worst form of jigsaw architecture, imitates the worst that Paris has ever done for the printing art, and gets nowhere except as it empties the purses of those who buy it.

I insist again that printing is a fine art, and a noble and important fine art at that. I also urge, and indeed insist, that it be not degraded by those who live by it, to their own disadvantage from the standpoint of soul deterioration. It is to be hoped that type designers will not further continue to set out other distorted letter forms which they can only thus throw into disorder.

### A Production Manager on Modernism

There is at present a tendency toward ornateness in typography, and in some instances it is carried to the extreme. Many European type faces have been introduced in this country, and typographers with varying degrees of ability have seized upon the innovation, with results commensurate with their knowledge of design.

Bizarre results have been achieved by those seeking "something different." Just being different is no criterion of good typography or good advertising. *The object of all advertising typography is to sell services or merchandise. Unless the innovation has accomplished this result it has failed in its mission.* Many of the effects now produced by untrained handling of these new type faces offend rather than attract the reader. On the other hand, certain of the new type faces have opened up an opportunity for skilled typographers and layout men to secure excellent and really distinctive results.

Typography works in cycles. Styles come and go. Twenty-five years ago the very ornate and almost unreadable type faces predominated. These were succeeded by rather stiff designs with

greater or less mechanical treatment. Very condensed and unsightly extended faces were added to the prevailing series. Competition was keen among the various typefounders, and many faces were produced that were quickly buried in the depths of oblivion.

A general consolidation of typefoundries resulted in a weeding-out of many type absurdities and a concerted effort to improve typographic effects. Ornate borders, fancy rules, and unsightly designs gradually gave way to common-sense design, aiming at legibility and artistic simplicity. Goudy, Garamond, Kennerley, Cochin, Cloister, recuts of the Caslon face, also other pleasing and distinctive designs, delighting the eye and offering untold opportunity to artistic layout genius, rapidly replaced the mechanical faces. The clean-cut typographic effects, unmarred by unsightly borders and ornamental rules, and embellished with an abundance of white space, have yielded a new era of advertising production.

And now the pendulum is trembling in the balance toward more or less ornateness. The influx of new European faces has been markedly responsible, and much care and thought should be exercised that the prevailing sane and highly satisfactory beautiful simplicity is not supplanted by a backward tendency toward the bizarre.

Some of these new European type faces have a number of features to commend them—if used with judgment and discretion—in the field for which they are adapted. But the indiscriminate use of ornate types by inexperienced typographers has already disturbed the typographic sphere, and, unless discerning judgment be exercised, may greatly influence a backward tendency. Progress forward is to be commended. Retrogression purely for the sake of change should be fought. . . .

One of the greatest drawbacks of these new type faces is that, with few exceptions, they do not harmonize with prevailing accepted faces, and cannot be used in families. They stand alone. Modern typography owes much of its distinction to the "family" idea—variations of one face, that blend with perfect harmony when used together. . . .

The list shown [in the writer's book] does not include the ultra-modernistic, heavy, eccentric faces that violate all the rules of design and good taste. There is a limit even to eccentricity. While a few printers and typographers are trying to popularize these unsightly bold designs, the majority usually treats them with indifference.—From "Advertising Production Methods," by Albert W. Dippy, production manager, L. C. Gumbinner Advertising Agency.

# NEWSPAPER WORK

By G. L. CASWELL

Publishers desiring criticism of their papers or mention of rate cards, carrier systems, subscription plans, etc., are urged to write Mr. Caswell in care of this magazine. Newspapers are not criticized by letter.

## Subscription Contests Versus Solicitors

After all that has been said and done about newspaper subscription contests, we note that they continue right along—and this time of year seems to be the contest managers' harvest-time.

We are not concerned with the excuse for such contests, the conditions, nor the competition surrounding them. But we are always interested in the financial aspects of the proposition and the after-effects. For instance, we are unable to see where the newspaper proprietor gains anything over, or plays anywhere near even with, a regulation solicitor campaign. And yet the proprietor takes all the risk of gaining any benefit at all, and has the disappointments and complaints of all the contestants and their friends to face after the ordeal has been concluded.

Here we have a newspaper before us as an example. It is in a good and prosperous community. It has strong newspaper competition. The paper itself is a good paper, worth the price asked for it, and ought to sell on its merits. The prizes offered are advertised to amount to \$3,200. On the new subscriptions and collections the contest company gets 30 per cent of the gross receipts. Contestants soliciting subscriptions and collections for votes will get 10 per cent commission if they fail on all of the big prizes. All right; 30 per cent on 600 new subscribers, at \$2.00 a year each, amounts to \$1,200 more. Thus we have an outlay of \$4,400 in prizes and commissions, not including commissions on collections by the contestants, which should be possibly \$200 more (if they collect \$2,000 in back subscriptions). Say \$2,000 is correct and the service worth it, thus eliminating the \$200.

Six hundred new subscribers would be a fair gain for such a newspaper (disregarding all the bombastic claims always made after the contest). At \$7.00 for each new subscriber we have the sum of \$4,200—equaling the cost of premiums and the 30 per cent paid the contest promoters, and not taking into consideration the pages of adver-

tising and the extra work involved in conducting the subscription campaign.

Now, contrasting this plan with the straight solicitor campaign put on by some other papers we know of: Three good solicitors put in the field to sell the paper on its merits will cost about \$7.00 a day each—\$21 a day. Say they work 100 days, or three and a half months, and cost \$2,100. That would still be but half the cost of the subscription voting contest or "campaign" mentioned above. Double it, and the amount paid to these three solicitors in the field would be less than the cost of the voting campaign, considering cost of page ads. and reading matter and forms that were produced.

As to results: If the newspaper is sold on its merits, without premiums, and at the full price, and each solicitor should get three new subscribers a day, that would be 900 additions in 100 days—at half the cost of the voting contest. If kept on the job for 200 days, the result would be 1,800 new subscribers, and a lot of the back subscriptions collected to pay for the solicitors!

After several years of watching such newspaper contests and noting the results we have always come back to this same conclusion—that the direct solicitor, with or without a premium, but with a good newspaper to sell, will get as many new subscribers as all the girls and their friends who are coaxed into a subscription campaign with an offer of big prizes. Of course, the difficulty of getting good solicitors is to be considered, but there are such, and they are often local people who can do as much in the local field as any of the girls or women or men usually enlisted in a subscription campaign, sometimes labeled a "con-test."

We have not spoken of the possible frauds sometimes perpetrated by unknown or uncredited outside concerns. There are many good and reliable companies, conducting subscription campaigns for the newspapers, who do not have to be watched for crookedness nor suspected of graft. Presumably these do make good money at the business.

We have learned of others, however, whose representatives have literally sold them out, peddled the prizes, and made grief for the papers for years afterward. We believe this class of operatives to be almost eliminated now, because publishers know about them.

There is still another side to this subscription-contest game that should be mentioned. That is the contest that is planned, managed, and paid for by the newspaper itself. With prizes secured through advertising and offered in moderation, with percentages on collections to all contestants and the assurance that everything connected with the deal will be on the square and aboveboard, the cost of such a contest may be materially reduced. On such a plan it may be questioned whether the ultimate cost is any more than by the solicitor plan, while results may be a little quicker. It is still a debatable point, however, whether the good results are as permanent as on the direct-solicitor proposition. Taking more time for it, the local solicitor may be made a field agent working the year around, with resultant acquaintance, friendliness, and good will to the newspaper.

## Advertise Your Newspaper

There are many means of advertising your newspaper. The first is the newspaper itself. But it should have the support of other advertising likely to attract attention and establish the name and prestige of the paper. We don't know how it strikes you, but we like to see a good-sized or a neat and attractive small-sized billboard, banner, or blazer of some kind reflecting the name of the "leading" newspaper as we drive into a place. We have long ago concluded that a fence sign, billboard, or small device of any kind that will attract attention is as good for the newspaper as it is for any other business. "Read the *Herald*"; "Everybody Reads the *Herald*"; or "In Hollyhock the People Depend on the *Herald* for News." Slogans of some kind or other placed where drivers and passengers of cars will notice them, and at good



distances out from town, must impress people who look upon them. Why not?

And always the paper may carry advertising for itself. Not that a line or two at the bottom of a page as a filler, saying, "Subscribe for the *Herald*," is either efficient or sufficient; but a regulation quarter page may occasionally be run carrying some institutional advertising for the newspaper. The people may be told and reminded that the newspaper is the greatest institution in the city. Reasons may be given why advertising is not an expense, but a business promoter, justified by every modern equation. But do not overdo it, either in space or in repetition of the same idea. We are not sure but that fair programs and football scorecards, carrying the name of the paper first, last, and all the way, are mighty good stuff. Sport pages may be promoted thereby, and readers' interest turned to results that will be published after the game has been played.

The newspaper office is a wonderful place in which to impress the customers and others with the importance and value of the newspaper, both to the reader and to the advertiser. For instance, showing the entire mailing list in a frame or on a panel of the wall, standing out where it is easy to get a view of the whole thing at a glance without studying the names or being able to copy it. This idea is so seldom used that we often wonder why. Nothing is so impressive to a customer as a sight of forty or fifty galleys of mailing-list proofs arranged side by side across twenty feet of wall space, with a strong sign above, stating that it is "the greatest list of newspaper readers in the county," etc. One good county-seat paper gains the same results, almost, by making a large map of the county and pegging tacks for each subscriber in his exact location thereon. Visualize that, if you can. It is well worth a week or two of extra work to prepare such evidence of the list and coverage of your newspaper, to have it standing on or above the main office desk, or displayed in the show window!

Anyway, let's get the habit of advertising our own business. Too many of us neglect it, and too many do it so half-heartedly that they would be surprised if it proved worth anything.

### "A Page Is a Page"

Quite interesting is a discussion recently observed in some papers regarding the merits and value of the modern eight-column-size page of our newspapers. In all seriousness, it is a subject for discussion. There is frequently considerable expense attached to a change from a smaller size to a larger page,

sometimes even involving the purchase of a new and larger press.

This was the cause of the discussion referred to. A good six-column county-seat newspaper had changed over to an eight-column page, and had been compelled to instal a new press in order to make the change. Thereupon some of its exchanges moralized on the new fad and some expressed a question as to whether the change was worthwhile, one of these exchanges analyzing it thus: "The *News-Herald* has been an eight-column paper for many years. We find that it has some advantages and some disadvantages. The chief disadvantage is that to so many advertisers a page is a page, and when they get our rate for a page and the other fellow's rate for a page they often take the other fellow's because his page is smaller. However, we have an eight-column press and will continue to put out an eight-column paper for an indefinite time. But we are making no promises; we may change back."

Another exchange then harks back to the time when pioneer publishers made it a fad to publish as large a newspaper page as possible. Those who can remember back thirty years and more, or those who wish to visit some state library where newspaper files are kept, may visualize the eight-, nine-, and even ten-column page—pages that were printed on a Washington hand press at that! Good old muscle and grit it took in those days to "pull off" an edition, printing two pages at a time!

Then the fad went the other way, and some model weekly papers began to appear in the five-column size, printed on large jobbers and as neat and tasty as a wedding card. The six columns were more often favored, and this size of page stood the demands of the times from 1890 to 1925 quite universally. Then came the rapid change of dailies to the twelve-em column, and seven and eight columns to the page—ordinarily eight. Many large weeklies worked out methods for a similar change where they could operate without plates, and then the plate houses saw the drift and responded to the demand for twelve-em plates. Advertising agencies adopted the twelve-em column size almost universally for their copy and mats. That *did* settle it. Weeklies everywhere began to change over to twelve ems, and by a little squeezing of the margins and side sticks got seven columns to appear where but six had appeared before. The seven-column papers began to swell to eight columns. The subtle influence of the same price for a narrow column of advertising as that charged for the wider one need not be mentioned! Advertisers accepted the space assigned

them without much murmuring, even though jealous competitors of the new-fad newspapers did call their attention to the fact they were being "cheated."

And now for the reaction. Here we have an indication of it, and unless all newspapers decide on the same column width and some standardized page the disadvantages to the larger paper will become obvious. An advertiser who now wants a page studies the situation from the standpoint of expense, appearance, and results. Who can show him that a six-column page will not turn the trick for his business as well as the seven-column or eight-column page? And to the quarter-page buyer there is less submergence possible in the smaller-sized page. What is the answer?

### Watch Advertising Copy

Not long ago a prominent retail grocer was doing considerable advertising in his local paper, with the copy about twenty inches long and four columns wide. Prices, prices, and more prices! But we looked in vain for his name or location. Neither was included in the ad. Instead the initials "IGA," in monogram and not easy to read, were to be found at the top of the ad.

That would not have been so bad if he had been the only grocer in the town or the only one advertising, but it happened to be a Friday issue, with some two pages of grocery ads, and plenty of them emphatically calling attention to the name and location of the store running each advertisement.

Knowing this grocer very well, we asked him sometime later why he did that sort of advertising. He had not noticed the omission at all, and probably had been puzzled that his advertising did not pay him very well. He had been advertising as much for his competitors as for himself, except to those people who knew what "IGA" stood for and the location of the store.

The idea we wish to present is that in these days, when display advertising costs more money, copy should be accorded very earnest attention. Space runs into money, and it must be paid for as contracted. Then why should any grocer refuse to give it an hour or two of earnest consideration? Those prices meant something, and no doubt they interested some of the householders of the community in marketing for some of the items presented. But where did they market for them? Did "IGA" get the business or did some other chain store capitalize on this advertising?

"Will you have an ad. this issue?"

"Haven't time to write an ad. now. You fix one up and run it."

Familiar conversation, isn't it, to the advertising solicitor? And yet we dare



say that when the advertising man did fix up some copy for the advertiser, he had first and foremost in it the grocer's name and location, and at the end of the copy the same thing properly emphasized again in heavy type.

#### Striving to Maintain Rates

An example of the manner in which advertising agencies and others may take advantage of any condition that will gain for them the lowest rates in a newspaper has come to our attention.

A good weekly newspaper has an advertised display rate of \$0.35 an inch, less 15 and 2 per cent, but it makes a definite proviso that in the event that 300 inches or more are used in the year the advertising shall take a \$0.30 rate.

An agency handling a number of big accounts thus took advantage of the \$0.30 rate on a Ford advertising contract, and the publisher ran the advertising when the account went less than 300 inches. Later on the same agency had the placing of copy and schedule for a big seed house, and on that business sent the same newspaper an order at the \$0.30 rate. This rate and offer the publisher refused—and thereby at once became involved in a dispute with this agency. The latter was able to prove that the newspaper had accepted business recently at the \$0.30 rate, and refused to recognize the \$0.35 rate now claimed on this new business.

The publisher's reply was in part as follows: "We did not knowingly accept the Ford advertising of less than 300 inches for \$0.30. Furthermore, we must stay square with other agencies who have sent us their business at the \$0.35 rate. If 300 inches or more be used within a year, they get the rebate. The only idea of contracting in advance is to get the lower rate from the start."

We present the matter here merely because it touches on an intimate relation of the newspaper to the advertising agency. The latter, representing its client, is bound to get for him the lowest possible rate, and any deception or trickery that causes the agency to pay more for space than some other agency has paid is sharply resented. Indeed, we may say that it is likely to "black-list" the publication found guilty of it. It is therefore commendable that the publisher quoted attacked the problem presented with courage to stand pat, and based his policy on fairness to all.

#### Newspaper Makeup

The kind of rules used with the date line of a newspaper, and the space between the rules and the type line, have considerable bearing on the attractiveness or unattractiveness of the page as

a whole. Several papers use with their date lines rules that are good in themselves, but are not appropriate for use in this way. Other papers use the right sort of rules with date lines, but do not employ the right amount of space between the rules and the type lines they are intended to accompany.

As a general rule, date lines set in faces the thick and the thin strokes of which are not in marked contrast with each other should be accompanied by parallel rules, while date lines having decided differences in weight between

their thick and thin strokes will be found to look better with oxford rules.

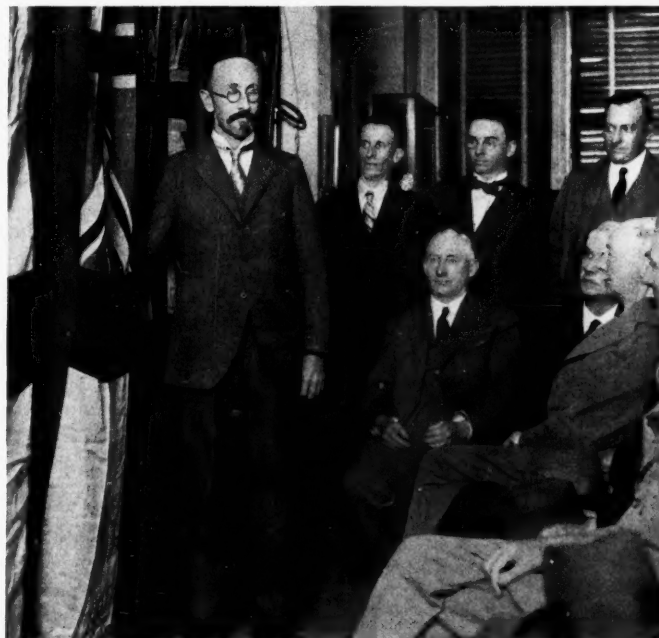
Care should be given the selection of type faces and rules for date lines, and the spacing between the type lines and the rules. As a general rule, about four points of space should be used between the type line and the rules. Many papers use entirely too much space; some use too little. Four points of space is generally about right.

Lines set in capitals and lower-case are easier to read than lines set all in capitals.—From *The Linotype News*.

## Australian Firm Establishes Permanent Exhibition of Printing at Sydney

RECENTLY J. R. Firth, president of the New South Wales Master Printers and Connected Trades Associations, declared open to the public the permanent exhibition of printing installed at the Technological Museum,

assisting firms for such a liberal contribution to public knowledge of this important industry. Mr. Firth took note of the exhibition's worth in assisting in the technical education of young workmen of the future, and emphasized



Prominent printers of South Australia at ceremonies incident to opening of printing exhibit at the Technological Museum, Sydney

Standing, left to right: J. R. Firth, A. R. Penfold, I. H. Davis, and A. E. Spencer.  
Seated, left to right: A. J. Robinson, James Nangle, and H. A. Sinclair.

Sydney, Australia, through the generosity of S. T. Leigh & Company, Limited, the widely known Sydney printing firm. The opening ceremony was conducted in the presence of many representatives of the printing industry and allied trades. James Nangle, superintendent of technical education, welcomed all the visitors and gave great credit to the Leigh company and the

essentiality of technical training. A. J. Robinson, general manager and director of S. T. Leigh & Company, in thanking previous speakers for their complimentary references, gave three members of his staff—A. E. Spencer, I. H. Davis and G. O. Ingledew—the credit for the conception and arrangement of the printing exhibition, also thanking the coöperating firms.

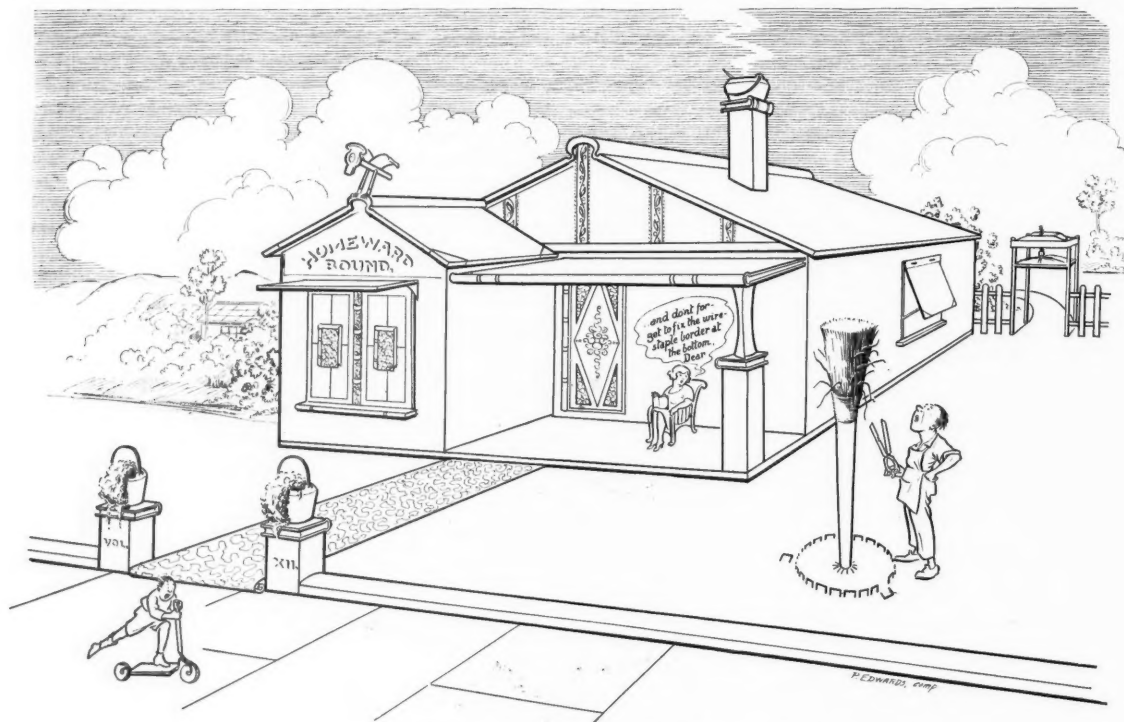
Many phases of the printing industry are shown in pictures or with the actual equipment in this exhibition. The letterpress processes are depicted by a detailed illustration of a two-color press, with specimens of the work done on this press; and by wood-cuts, halftones, zinc engravings, and examples of fine three- and four-color work. Typefounding of the past and present is shown with illustrations and with matrices, dies, type, and furniture. Hand

and the lithographic stone. Various pressroom processes are displayed in detail, with interesting information on the handling of colors.

Assisting the Leigh company on the highly specialized departments of the exhibit were the following organizations: *Sydney Morning Herald* (news-paper work); Hartland & Hyde (color plates, line cuts, and halftones); White & Gillespie Printery, Limited (electrotyping); F. T. Wimble & Company

tended by the master, wardens, and assistants of the Stationers' Company, a glass of ale and spiced buns to be partaken of at Stationers' Hall by those who attended. The ceremony has been maintained through the years by the Stationers' Company.

Prior to Alderman Norton's bequest, master printers and journeymen had been wont to devote May Day to feasting and merrymaking, at which time they also used to invite the chief repre-



When Bill Pastmore, the bookbinder, designed his own bungalow

Cartoon by P. Edwards, compositor, Orange, New South Wales

composition is demonstrated with type, composing stick, and other equipment.

Newspaper printing is depicted from the receiving of news by cable through the editorial work, the typesetting, the making of cuts, the stereotyping process, and finally the running of the paper on a high-speed press.

Engraving receives its proper meed of attention. Three- and also four-color plates are shown in the making, including detailed views of first and final etchings and rough and final proofs. Production of halftones and line cuts is clearly depicted, with the intermediate steps of etching, routing, finishing, and mounting. Commercial photography is demonstrated by production of prints.

Lithography is given the important place it deserves in the exhibition. Photographs and actual processes show the preparation of the key from the artist's sketch, the development of plates,

(type and typefounding), Carmichael & Company (typesetting), and John Heine & Sons (dies and metal-testing).

This permanent printing exhibit at the Technological Museum is an invaluable asset to the printing and allied trades of this territory, and the companies that participated in its establishment are to be congratulated on their genuine foresightedness.

### Printers' Buns and Ale

At the happy instance of Sir Cecil Harrison, master of the Stationers' Company, there was a revival this year of a 300-year-old custom tending to strengthen the links that connect the printing industry with the Stationers' Company in England.

In 1612 Alderman John Norton left money to be spent upon a service on Ash Wednesday, which was to be at-

tentatives of the Stationers' Company as guests. Some friction, however, occurred, after which the joint revelry of the printers and stationers ceased. By inviting master printers and journeymen to this year's Ash Wednesday festival, Sir Cecil Harrison bridged a gap of 300 years, and returned the courtesy which so long ago the printers had shown to the stationers.

The event was both picturesque and interesting. The company first enjoyed spiced buns and old ale at Stationers' Hall, and then, headed by the beadle of the Stationers' Company, the warden and the assistants, all in their furred robes hung with scarlet ribbons, they marched in procession to St. Martin's Church. The printer guests formed the choir, and, in cassocks and surplices, then sang an unaccompanied hymn.—From the *British and Colonial Printer and Stationer*, London, England.

# What Shall We Do on the Problem of Used Machinery?

By W. K. WANNER

*Every printer has an interest in this topic. Is the author right? If you don't think so, how would you solve it? What is the answer?*

**O**F LATE there has been a great deal of talk regarding used, second-hand, and obsolete printing equipment. Also, to a smaller extent there has been concerted action in regard to the scrapping of old machines.

First let us see what we would term obsolete equipment. The dictionary at hand defines "obsolete" as: worn out, antiquated, not in use, or old. Applying this to our particular problem, we find that each of the definitions above has a particular meaning. Taking the laboratory method and considering each meaning independent of the rest, we would analyze it about as follows:

Considering the first, "worn out," it is easy to know when a machine is obsolete from this point, but how many machines are really worn out when we are ready to discard them? If a machine could be rebuilt for a reasonable price it would be wasteful not to repair it, provided its product could be sold at a profit. Consequently, if we face facts squarely, few machines are obsolete because they are worn out.

Regarding the second definition, "antiquated," we find that it is a case for judgment. A hand-fed machine may be out of the lineup in a high-speed-production shop where labor and overhead are extremely high; but this same machine would be ideal for a plant where operating costs are lower and speed is not the all-determining factor. From another point of view, a process-color house may find one of its machines a little ragged on register. Such a machine would be excellent as far as register goes for newspapers, black-poster work, bagwork, and the like. For this reason drum presses are not obsolete today, as they still serve as one of the most economical means of printing short-run newspapers; in fact there is one in the Loop in Chicago, used for printing very short runs of a particular nature. So we cannot always truthfully call machines obsolete because they are antiquated.

The third definition claims that all things not in use are obsolete. A printer who has two-color presses generally campaigns extensively for business to keep his production schedule filled with

work for these "paper-eaters." Many, without intending, work into a specialty line for these presses, and find their one-color machines idle. In this plant these machines become obsolete; they are used only when the two-colors are busy. But the fact that other printers can use these machines does not allow them to be obsolete. The same applies to other pieces of equipment, either purchased for a special contract that has since run out, or else not in use because the owner has changed his general class of printing. There are then practically no machines actually obsolete in the sense of this meaning.

And it is easily understood that the fact that equipment is old does not necessarily make it obsolete, as the fourth definition suggests. Today very many machines over thirty years old are producing good work day in and day out. As an example, many Adams cylinder presses are in daily use at the present time. To this last meaning let us add another not covered by the original statement: "manufacture discontinued." If we are not able to secure factory-made parts the cost of replacing worn parts will gradually push such a machine into the worn-out classification and it will become obsolete, as special-made parts are very expensive. Summing up these four definitions, then, we find that there is an extremely small number of obsolete machines in this country at the present time.

With the over-used term "obsolete" disposed of, let us consider some of the arguments we hear every day, note where they originate, and determine where they cease. The last few years have brought slim profits, and in some cases unusual losses, to the printing trade as a whole. Competition has increased beyond all imagination. Printers are fighting for every order; and price plays a big part. Naturally they have begun to fear competition.

A printer in this state of mind seeks a remedy. He finds that the used-equipment problem is the root of the trouble. He figures, "If I trade in my old equipment when I buy new to take its place, some competitor will buy this old stuff and endanger my trade." In

stating the argument, however, he refutes it. If equipment is too old for his class of work, how in the wide world can his competitor do nearly as good a job on the old machines as the first printer can on his new ones? His competitor might buy his old equipment, but he never will compete for the same class of work with these machines.

What relation has this subject to the problem? If a dealer refuses to take machines offered for a trade-in the printer is forced to keep the old machine (even though the new machine has been installed), and he is thus tempted to cut prices on work for this old machine just to get something out of it. Wouldn't it be much better if every dealer made an effort to put this older equipment in a plant where it was needed and would produce profitable work, rather than have it remain alongside the new machine as a potential price-cutter? A printer who did not trade in his old equipment is over-equipped without realizing what has happened. This is the real peril.

What becomes of all of this used equipment? It is sold to medium- and large-sized printing firms. Special jobs, new processes, experimental work, and similar needs put these machines to work. A new order does not tempt a printer to buy a new piece of equipment for it until he knows how often it is to be run and whether he will get it once, twice, or a hundred times. In such circumstances we find a large market for used equipment. And how about the printer just starting up in business? He is different from the one of ten or fifteen years ago. He wants the latest in everything. No open-case racks for him, nor a used press. He wants new cabinets, a new iron surface, a new press, etc. He wants the best until he reaches his financial limit. Then and only then does he select used and lower-priced items.

Then what are we facing; what are we trying to do by junking equipment which has many good years of use in it? Simply, we are up against two basic economic laws: (1) Any article which has intrinsic value will be sold; (2) the price paid for that equipment will



depend on supply and demand. Many things are considered in setting this value. The condition of the article, the cost of moving, the adaptability for the work in view, etc., all help in determining the intrinsic value.

These laws of economics do not prevent us from junking anything. The hitch is that the person owning the machine must sacrifice usable value if he junks it. If he can afford to do so, well and good, but most of us must watch every penny now when profits are so small. What is the solution we are seeking? In the first place, there is no problem to warrant such a hullabaloo as we have heard on this subject. It has been emphasized because now there are ten "faster and better" machines put on the market every year, whereas before the war there was only one. This has not brought us a problem; it merely shows us the fast pace set by the industry in recent years.

What can be done to solve the problem that arises when a trade deal is in sight? Fair play on both sides will help matters a great deal. In setting a value on the old machine, we must remember that the dealer has to pay cartage and often freight to get it into his warehouse, also warehouse rent, and general overhead, and then sell it again with accompanying sales costs (aside from rebuilding costs). Also, he should have a profit on the resale. From the other side, we expect the dealer willingly to aid his customer in disposing of the old equipment as part of his service. If the dealer has no market for the machine offered, a statement from him to that effect will help the customer in his decision. In this way true coöperation will bring true service to all concerned.

Of course the facts as stated here will apply strictly to the graphic-arts trades. Andrew Carnegie's policy of scrapping was in a field with a limited number of plants. The printing industry is one having an extremely large number of plants, thus making its scrapping problem one of an entirely different character and class.

### A Good Old Trick

By HOLMES DIXON

Most shops in the smaller towns, and sometimes those in larger towns as well, are frequently short of brass and monotype rule. As a consequence they are forced to patch up long lines out of short rule lengths; or they run short of narrow widths, and have a hectic scratch and scramble all over the shop in a frantic search for more rule, which may or may not be true and smooth when found. The resultant job is costly to the printer and unsat-

isfactory to the customer. Perhaps they fall back on linotype rule, and kill all the profit on the job in trying to line up short rule lengths as fillers for use in a one-run setup.

It is practically impossible to use linotype rule or linotype blank slugs for fillers in a one-run job. The slightest variation in the trimming knives, the slightest inaccuracy in their setting will throw the joining lines of

rules. The second form will consist of the horizontal or cross rules.

Make up both forms against the same base, and sink the first line in the horizontal-rule form until it comes in the exact place you want it below the box heading. By thus placing both forms against the same base while making them up, you can be sure you are getting the same space in both by placing in the second form a blank

The top illustration shows a form with a box heading and a table with columns for Job, No., Amount, and Deliver. The bottom illustration shows the same form with the first line of the table filled in.

Method of doing small ruled work that is not only quicker but obviates unsightly breaks. The form (one end is cut off here) after the first impression is shown at the top. The lower illustration shows the finished job, the opposite side being fed to the guides for the second impression, which gives two copies of the job

the ruled form hopelessly out of parallel, and no amount of paper-stuffing or toothpick-punching will produce a craftsmanlike piece of work.

Instead of thus worrying along with inadequate or unsatisfactory supplies of materials, if your stock will cut up to anything like advantage you may overcome your trouble by making two runs of this particular job.

Set it up in two forms to run two-on—by the method technically known as "work and swing." The first form will consist of the box or column heads, and the vertical or down rules, together with the first horizontal or cross rule. The latter rule is the one immediately above the box headings; the line that is directly against the vertical or down

slug of the same point measure for every line you put in the head of the first form. For every line you put in one form, put the same size slug in the other, until you get the first cross line under the box heading in the exact place it should go. Thus there is no chance for miscalculation.

In making up in the chase, after getting the proper margins, invert the second form. On the second run you should invert the stock.

This method of setting, making up, and running gives a clean, neat result out of lino. material, takes the same amount of presswork as a one-form, one-run job, and cuts the composition to half or less. Makeup is negligible, and distribution is almost nothing.

# San Antonio Plant Shows Incredible Growth

By B. C. REBER

*In eight years this concern has gone from a back-room shop to its own modern plant. A true story that's worth reading*

IN THE year of 1921 a young man who had acquired a bit of capital of his own opened a printing plant at 108 Yturri Street, in San Antonio, Texas. It was a good case of starting with a shoe-string, for the shop was located in a back room on the second floor of a two-story building of brick and adobe, entrance to which was attained by climbing up a crude flight of stairs attached to the outside of the building. Plant equipment consisted of two small job presses and an assortment of type. A humble start!

The business started under numerous handicaps. It was located in an out-of-the-way place that was not easy to locate. The equipment was small and obsolete in comparison with that found in other shops. Many other local printing firms were much better established and also better known. But the founder, Joe O. Naylor, saw only a great industry and a worthy profession of which he wished to become a part. He had ambition, perseverance, and a good personality for this business.

About eight years have passed, and the constructive effort behind this firm has borne fruit. Today the Naylor Printing Company is housed in one of the most modern structures of its kind in the Southwest. The two small job presses have given way to a battery of linotypes, cylinder presses, and platen presses, which will turn out any printing job required by the considerable number of customers on the firm's books.

Within two years Joe Naylor had built up a successful trade. But he realized that if he were to attain still greater success he must acquire more capital. Thus far, while the business had been prosperous, it had not accumulated sufficient surplus to branch out into an effective kind of organization. So he went out and found the capital, the business being incorporated

under the name of the Naylor Printing Company, with A. A. Seeligson president and Joe O. Naylor vice-president and general manager.

With sufficient capital at hand to do bigger things, the corporation moved into larger quarters on Pecan Street. This was a material improvement, for the shop was now on the ground floor of a spacious building. More equipment was added. Larger offices were

demanding larger quarters. But by this time a surplus had been built up which justified the erection of a more modern building to house this business. A site was then bought on North St. Marys Street in a district that was rapidly developing into a commercial center. Contracts were awarded, and soon the building was completed—a fine structure designed after the very pleasing Spanish type of architecture.

Naturally this question arises: What is behind this business that is responsible for such a substantial success? The answer is found in the firm's coöperation with its customers. All the business going through the plant is handled by means of a well-defined plan to create an effective example of printing, regardless of whether the request is for a few business cards or for several thousand copies of a large catalog. The Naylor Printing Company has a little different way of selling its services; a little closer contact with the customer in furnishing, not what is the cheapest, nor what will yield the biggest profit, but what will give the customer the best and most satisfactory results.

The company has taken into consideration the fact that the average executive who orders printing may not be thoroughly familiar with the various technical points concerning the type, printing inks, paper, make-up, presswork, and other allied matters. They realize

that in many instances he has only a crude or hazy idea of what he wants. To assist him in developing the best possible piece of printing, a service department has been inaugurated which devotes itself exclusively to assisting the customer in designing a good piece of printed matter. A library has been established with books on advertising, salesmanship, printing, and such other subjects which might contribute to the achievement of better printing in this



JOE O. NAYLOR

Whose plant has achieved remarkable success in eight years

provided in order that better service might be rendered, and the working force was more than doubled.

Here, with a floor space many times greater than that of the little back room on Yturri Street, the firm continued to grow and prosper. There was room to grow, the organization had an executive head possessing the ability to guide this growth.

Five years passed, and the business had increased to a point where it again

plant. A sales force trained to extend competent counsel not only works up business but follows the order through the shop and makes sure that it gives actual satisfaction when it is delivered.

As another means for keeping the customer's interests constantly to the front, a complete file is kept of every order going through the shop together with specifications, samples of printing, and other information for future

## This Publisher Is His Entire Staff

By LIVINGSTON WRIGHT

PROBABLY the only publisher in the world to serve also as editor, printer, pressman, bindery hand, and delivery boy is Thomas C. Burrows, of the tiny hamlet of Hartland, Devonshire, England. He has achieved the goal of many an editor bored with the

material. His third role is that of pressman; and next, with the issue off the press, he becomes a bindery hand and puts it through the wire-stitcher. Last comes the problem of delivery; but the old Burrows bicycle is always ready to roll with this mature delivery



Thomas C. Burrows, who is the owner and the complete staff of the "Chronicle." In his efforts, from gathering and writing the news to delivering the papers, this publisher finds the true satisfaction of a creative worker

reference. This plan more times than once has enabled the firm to achieve quick delivery on a rush order given over the telephone with nothing but the order or form number as a guide.

The same thoroughness in rendering coöperation to customers is reflected in the plant. The arrangement of the machinery and equipment is such that all the work follows a progressive path which reaches completion at the shipping platform. From the battery of linotypes at the forward end to the flat-bed presses at the rear, each piece of equipment has been carefully spotted so as to have proper lighting and save lost motion. All equipment is driven by individual electric motors.

Paper stock and other printing accessories are kept in a dustproof room at the rear of the plant. The room is small, for the turnover in this shop is rapid and no stock is carried on hand unless it is known that there will be an early demand for it. Trucks of conventional design are used in the distribution of supplies throughout the shop.

The firm specializes in straight commercial printing with a large number of house-organs and regular publications providing the plant with a fixed amount of work every month. Many small publications have been entirely designed and laid out by this concern, such as *T. P. A. Monthly News*, *Pioneer Magazine*, and *Elks Monthly News*.

idea of a newspaper produced by a brigade of specialists most of whom would be entirely at sea if faced with the next man's duties. For Mr. Burrows publishes a weekly newspaper which he creates from stem to stern.

His newspaper, the *Chronicle*, serves Hartland and the western section of Devonshire. As editor Mr. Burrows gathers the news and edits it. Then he turns printer and sets and makes up

boy past subscribers' doorsteps, and never do its valves need grinding.

The versatile Burrows may be working for most of his waking hours at one or another phase of publishing the *Chronicle*, but he finds a vast amount of happiness in it. He is doing what he likes, and doing it carefully and well. No doctor or philosopher ever surpassed that formula for enjoying life, as this agile publisher will testify.

## Should a Printer Show His Cost Sheets?

By E. E. MURPHY

SHALL the printing salesman show cost sheets to the customer in cases where a bill runs considerably higher than the estimate and the work was not contracted for on a bid?

In the role of printer's salesman for several concerns it has been the writer's observation that when a final accounting of a job is rendered in invoice form, and a wail reaches his ears, the powers that be are all too willing to draw forth the cost sheets. Showing the shop figures on the job in question, or, better, the bill, to the customer is often optional with the salesman.

Many master printers hold to the belief that merely showing the complicated details of a cost sheet to the customer will clear up matters. Seldom do

they realize that "composition time," "authors' corrections," and the several items entering into a costing system are absolutely meaningless to the lay printing buyer. But few of the customers of the average shop are conversant with the technicalities of the craft, and to the other class of buyers a cost sheet is confusing to say the least.

Certainly there are specific reasons for shunning the practice of taking the customer behind the scenes, but it is also highly probable that some printers have found it a first-class means of showing customers that their bills are not exorbitant. It is quite possible that there is a great deal to be said on both sides of the question. What is your thought on this important topic?



# THE PRESSROOM

By EUGENE ST. JOHN

The assistance of pressmen is desired in the solution of pressroom problems, in an endeavor to reduce the various processes to an exact science. For replies by mail enclose self-addressed stamped envelope.

## Home-made Tint Blocks

In Mexico printers use some kind of celluloid tint block, imported from Europe, as a substitute for a zinc or electro. I have been using hard rubber packing, but it is not satisfactory. What would you consider to be the best material for a home-made tint block?

In this country battleship linoleum, secured to a wood block with linoleum cement, is popular. You can get the linoleum and the cement at the department and furniture stores.

## Die-Printing and -Embossing in Gold

We came across an article, headed as above, in which the concern is mentioned that furnishes the material for this work: the Progress Manufacturing Company, Boston. This concern is not listed in the Boston directories. We are wondering if the location is correct.

The Progress Manufacturing Company, 79 Sudbury Street, Boston, makes the solution to be mixed with high-grade bronze powder to form the die printers' gold ink of superior quality and convenience. It wipes cleaner than a varnish ink and it dries in a minute or two after printing, which permits burnishing to follow die-printing very closely. A similar solution is made by E. M. Raiguel, 25 Bank Street, Philadelphia. The high-grade bronze powders, containing minimum grease, are for sale by the printing and lithographic ink makers advertising in THE INLAND PRINTER. Die printers used to gum-arabic solutions often make their own solution to mix with the bronze powder. The objection to an aqueous solution is that it will swell a glue-glycerin composition roller, and the core must then be re-covered with new composition unless means, such as a boiler-room, are at hand to evaporate the excess amount of moisture.

## Printing and Die-Cutting

We are considering the printing and dying-out of circular blotters for wheels, ranging in diameter from two to eight inches. We plan to use a platen press. Will appreciate suggestions as to method and equipment.

As you will perhaps use hundreds of thousands and very likely millions of these circular blotters, and as the blotters also have circular holes in the center, it is not economical to die-cut the

blotters on the press. Advise that you either send the blotters in rectangular sheets (with guide edges marked) to a finishing concern for die-cutting or instal die-cutting equipment for doing the work in your own plant.

## Ink for Cellophane and Bronze Powders

Is there an ink for cellophane which permits printing without offset when slipsheets are not used? What bronze powder is used in thermographic machines that is recognized as superior to that used for hand bronzing?

Only under favorable conditions is it possible to print on cellophane without offset if some sort of interleaving is not used. For heavy forms printed on cellophane on rotary presses an offset web is used, and on cylinder presses it is necessary to slipsheet very heavy forms because drying is by oxidation (on the surface). The better way to bronze is with a bronzing machine and a superior bronze powder if the work is large. The machines built for thermographic work use good bronze powder when good results are wanted.

## Embossing Without Metal Dies

Is there some method of embossing with ordinary type? That is, to print with the type form; then use the same form to make the embossing ready and build up the male die on the platen? I have heard that embossing is being done without the use of metal engraved dies, only the type being used in this process.

You will find the "New Method" embossing of Walter J. Ellis, 141 West Thirty-sixth Street, New York City, a fine substitute for metal-die embossing.

## Transfers

Can you inform me what kind of paper is used in making transfers; also the best kind of starch material for coating before printing?

Would not advise you to try to make your own transfer paper. It is better to buy it ready for use. If you are interested in the lithographic transfers, write G. C. Dom Supply Company, 125 Pearl Street, Cincinnati; if in the transfers used in the textile, hosiery, silk, woolen, and leather industries, then the Kaumagraph Company, 200 Varick Street, New York City, is headquarters for the material that you need.

## Printing and Embossing in One Operation

Was the sample herewith produced by gold-leaf stamping or by a less costly method? The run is 10,000 and to gold-leaf would be prohibitive.

Sample gold was produced by printing with gold size and bronzing with bright-gold bronze powder. Then the superfluous bronze powder was dusted off. The plate being a reverse plate (that is, with the letters intaglio or etched), it is possible to emboss the intaglio parts in one operation with the printing of the gold size by building up a male die on the platen opposite the intaglio parts of the plate. A very well-known sample of printing and embossing a reverse plate is the stamp on a United States Government envelope.

## Imitation of a Tin Can

We enclose a sample of cardboard on which we would like to get a metallic gloss in imitation of a tin can. What would you suggest for us to use in inks to get this effect?

The difference in the appearance of tin and aluminum is so slight that a gloss aluminum ink is the best choice if you want to secure the desired effect in one printing. Experiments with the grays have not produced an imitation of tin better than aluminum ink. Work with your photoengraver on this.

## Strip-Gumming

When strip-gumming labels by combing out and brushing with Sanford's mucilage, the sheets curl up and will not lie flat again. Also, they stick together and pull off the surface when we take them apart. Is there a better adhesive? Can you tell us who does gumming for the trade?

The best adhesive for strip-gumming is dextrin gum, derived from the same source as tapioca: the cassava plant. Government stamped envelopes are gummed with cassava dextrin, which retains its adhesive quality longer than any other glue, paste, or mucilage that can be used. Make a solution of the dextrin in hot water and use it cool. By getting it just the right consistency for the label paper, fanning out the labels carefully and brushing lightly and also with care you may avoid sticking the sheets together. It is impossible to stop all curling, but this may be held at the

minimum if the labels are always kept where the humidity is held around 65 degrees. It is excessive dryness that aggravates curling. The Nassau Ruling Company, of 167 Jackson Street, Hempstead, New York, manufactures a strip-gumming machine. The American Finishing Company, Chicago, does gumming for the printing trade.

### Streak at Back End of Plate

Can you tell me what causes the streak I have marked? The black, printed third on this four-color-process job, just about spoiled it. Our rollers are quite hard. Would it help if cut were to be inked the other way?

You should get a set of new winter rollers or at least a set of new form rollers. The rollers play such an important part that it is not economical but positively wasteful to skimp on the rollers. Aside from the hard rollers, the plates are a little low where the streak shows, and the cylinder is overpacked. Clean the bearers, use hard packing, and have the sheet to be printed not more than .003 inch above bearers. Under these conditions with all the plates level and type high under impression you may reasonably expect to get rid of the streak. If not, it will be necessary to lower the cylinder to take up the looseness in cylinder boxes, which increases or perhaps causes a streak at the edge of a gutter in the form.

### Tint Dried Too Hard

Enclosed are post cards with halftone black printed over solid pink tint, but the black does not print smoothly and deeply. Why is this? The plates are 100-line screen.

The pink, probably mixed with mixing white ink as base, dried hard and spotty or crystallized. You can make the halftone black take on the pink, perhaps, by adding bond black. If this fails you will have to add a wax compound to the ink, to be had of the ink-maker. Or you can mix your own by adding beeswax to paraffin wax, equal parts, and melting and then making a fifty-fifty mixture of the melted wax and a gloss drying varnish. The compound is then added to the ink, also heated, an ounce to the pound. Spread the cards out after printing to avoid offset, and if the ink is a slow drier add about one-half ounce of cobalt drier to every pound of waxed ink.

### Order of Printing Process Inks

The enclosed job was printed according to the engraver's instructions in this order: yellow, red, black, and blue. Our pressman claims he can make better time and can also get better results by printing the black first.

It is likely the pressman is correct, but in order to be on the safe side he should prove up the plates in the order he suggests, using a transparent process yellow. Sometimes the finished re-

sult is different when yellow is changed and the order of printing the colors is also changed, although in many cases the difference is not perceptible.

### Paraffined Inserts for Food Containers

A certain concern is printing inserts for food containers (butter, cheese, ice cream, etc.), on boxboard, and paraffining so that they may be enclosed with moist products. Electrotypes of process plates, 120-line screen, show up very well, and orders run into the millions. Here is a specialty not yet overworked that perhaps some wideawake printers may find to be quite profitable.

### Box-Top Cover and Gloss Ink

What operations, plates, and ink are necessary to duplicate this hosiery-box top, and what produces the glossy finish of the orange ink on the spark-plug box, which is neither paraffin nor varnish? Will appreciate your help.

The box top is tissue over a cheap filler and boxboard. This tissue may have been printed in purple ink on a rotary press from the roll by printer and then embossed in a basket-weave design, and it may have been bought colored and embossed from a concern like the A. M. Collins Manufacturing Company or Holyoke Card and Paper Company which makes special tissues. In either case the final operation was printing in size and bronzing and embossing the gold. If you can buy a match of the purple tissue, this will be more economical than trying to produce it yourself. The orange on the spark-plug box is a special gloss orange ink.

### Loss of Register on Two-Color Job

I am enclosing a few sheets of a job I am running in two colors. You will notice that no two sheets are alike in regard to register. This is a job of 25,000 sheets, two colors on both sides. The sheets run out of register in various degrees all through the four runs, with just an occasional sheet in register. The job was run on one cylinder press which had previously done good register work. The paper from the mill was laid out flat in the pressroom at temperature of 60 degrees for a week and a half, and after the blue was run it was allowed to stand for two weeks before printing the orange. The job was fed by hand. What do you consider the cause of the trouble, and what is the remedy?

While this uncoated book paper is highly susceptible to changes in dimensions due to variations in atmospheric humidity, this does not appear to be the cause of your trouble, because the misregister is negligible between the edges of the impression and is nearly all in the margin next to the end guide. At least this is true on the twenty impressions on the two sides of the five sheets you sent us. So the conclusion is that the variation is along a line parallel to the cylinder journal and not from the grippers to the back end. The side margin is different on all twenty im-

pressions and the difference is so considerable that we consider the cause a loose feedboard not snugly fitted between guide-rod frames, or an insecure end guide, or inaccurate feeding. You should test these three points first. If the cause is not then found, examine the slide gibs on the bed and test the cylinder for indications of end-play.

### Scoring Magazine Covers

What is the best way to score magazine covers? I formerly used simply a heavy impression on the scoring rule, but the boss says that gluing a quarter-inch strip of cardboard one-sixteenth inch each side of scoring is better. However, I cannot see the difference.

There are a number of ways to score, but the easiest and quickest is the plan you first used. You can score very well with one-point hairline brass rule, on the face or reverse, using hard packing and an even impression the length of the rule. The rules should be flanked with slugs and metal furniture. Some stock is better scored with the grain, and some is better scored on the face.

### Printed Color Cards

We are enclosing herewith two specimens of color printing. On the larger broadside there are thirty different colors of paint, and, on the smaller one, twenty-four different colors. We are interested to know how these several colors were produced—how many times through, and on what press. Thanks for your help.

These samples showing the various colors were produced by the four-color process, and the color blocks were afterward varnished in a fifth impression with the gloss paste. Almost any press could be used to produce the smaller card, but the size of the larger broadside calls for a cylinder press. Formerly the little samples of paints on color cards were produced by hand-painting a large sheet and cutting all the little pieces on a paper-cutting machine. The color-card machine was utilized to fix the little pieces of assorted colors on a color card. A somewhat shorter route is to run a number of colors in one impression on a printing press by splitting the form rollers, cutting down the end play of the reciprocating vibrators, and using fountain dividers. The easiest and quickest method is to do it by the four-color process.

### Silk-Screen Process

We have experimented with window cards by the silk-screen process, but do not get the fine detail we see in other cards by the same process, although we have been decorating tire covers by this process for some time. We have tried finer-mesh silk without improvement. We have been using inks recommended to us, but note that you refer to paints as the proper medium. Are paints better than inks for the silk-screen process?

Paints in paste form are better than ink. The proper silk is Dufour or Bodmer, 120 meshes to the lineal inch or about 16,900 meshes to the square inch except when using gold, silver, or copper bronze, when 86-mesh is preferred.

### Position of Quoins on Platen Press

Which is the proper way to lock up for the platen press—with quoins at the top or at the bottom of the type form?

In most cases the quoins are placed at the bottom and the right side of form as it lies on the stone with the head of the form to your left. This custom is due to the fact that the end gage for hand feeding is commonly at the left side of press (flywheel side) and the two lower gages are toward the bottom of the platen. In this way the quoins are arranged to squeeze toward the gages. There are exceptions when the quoins are placed at the left side and squeeze toward the gear wheel, as when feeding with automatic feeder to the right instead of to the left or at the side of chase which rests in the lugs at the bottom of the bed of the press, when it is necessary to do so in order to work a form or sheet on the press which may not be locked up in the ordinary way unless printed on a larger press. Quoins down is a dangerous arrangement, however, because a bad smash is more liable to occur if the quoins work loose and pull out.

### Machinery for Printing Wall-Paper

We are interested in machinery and materials for wall-paper printing and its complete production. Can you advise us?

Some of the most costly papers are decorated by hand. The leading manufacturer of wall-paper printing machines is the John Waldron Company, New Brunswick, New Jersey. Other concerns making machines for this industry are the Marresford Company, Niagara Falls, New York, and Beck Company, at Philadelphia. Wall-paper manufacturers buy the dry and pulp colors from the colormakers and mix and grind their own inks.

### Makeready for Light Book Paper

What makeready will secure best results on fifty-pound English-finish stock? Our printer uses the chalk overlay, but we have had some trouble in getting good results.

Without seeing a copy of the magazine my first guess would be that the ink was not suited to the paper. This point may be settled by consulting a leading inkmaker. You may be sure the chalk overlay if properly made and used is helpful and not a hindrance. Hard packing and plates mounted on metal bases, together with thorough makeready, are other controlling factors in getting a good print.

### High-School Annual Criticized

Kindly criticize high-school annual, especially as to its presswork, ink, margins, etc.

While the paper used is admirable for type it is unfavorable to the fine-screen halftones. The presswork is all

that could be expected. As the halftones are the most important part of the annual it is better to use enamel-coated book and a toned halftone black ink. The margins are odd. It is better either to make all the margins about equal, according to the most common custom, or else use the margins considered artistic: top margin about one-half bottom, inside margin slightly less than top, and the outside margin somewhat wider than top. Am sending you a page with proper margins.

### Blotting-out Troubles

I tried to cover solidly with white ink a portion of the protective design on a deep-orange bank check. I used mixing white in two impressions because I had been informed cover white would peel off when dry because of the tint on the check. The mixing white did not cover very well. What can be done to get coverage? On another job I tried to blot out a name in red by overprinting with gold size and bronzing and then to print a new name in red over the gold, but the result was a dull, smeary red over the gold. Is there a better way?

Wish you had sent some of the check paper with your letter. The protective tint must be peculiar. Cover white as well as other inks work well on the standard safety papers like Bankers, Hammermill, National, and Padlock. The best ink for blotting out is aluminum cover ink, and if this fails you should send samples of the paper to an ink specialist and get proper ink.

### Thirst for Knowledge

I am employed as a pressman's assistant. Will you kindly answer the following questions: 1. Do you know of a magazine devoted to presswork alone? 2. Is there a club or association I can join? (There is no union in our town.) 3. Can you give me the address of a school that gives a course in presswork?

Answering your questions seriatim: 1. *The American Pressman*, at Pressmen's Home, Tennessee. 2. You can join the local union nearest to you, about an hour's ride. 3. This local union has a school where members are instructed in presswork. Presswork is also taught in the School of Printing, Carnegie Institute of Technology, at Pittsburgh; write for its circular.

### Schools of Presswork

Will you please furnish me with addresses of schools which teach the operation of automatic feeders and teach color-work? I should like to attend one if the cost is not too great.

Schools run by International Printing Pressmen and Assistants Union at its Pressmen's Home, Tennessee, Chicago, Cleveland, New York City, and Hamilton, Canada, specialize in presswork and letterpress, planographic, and intaglio printing. The School of Technology, Pittsburgh, teaches cylinder and platen letterpress printing. Letters to these sources will bring you complete details of work covered and the costs of the courses.

### Question of Method

We are printing a job, which consists of 135 copies of a book of about eight hundred pages, four pages up on a cylinder job press. The pressman leaves the form on the bed of the press and makes the changes there as well as laying out galleys, correcting, making up pages, cutting paper, and printing. The type page is twenty-four ems wide. In previous years lines were set in one slug, but this year the linotype operators want to set the lines in two slugs, claiming they can make better time. The pressman claims it is faster and better in the end to set the lines in one slug, claiming the operators can make as good time while he can make much better time handling the longer slugs. Will you give your opinion of the better way to do it?

There is no doubt that the longer lines permit faster work at your end on the galleys and the press. I would rather not express an opinion because not familiar with conditions in your plant. As you have had this job previous years, you have your time records to which you may refer and in this way determine the comparative costs, or, if this test is not satisfactory, alternate the two methods for a few days and keep time records on the work.

### Wrinkles Near Rear End

I am enclosing sheets of a job printed on a cylinder job press, and showing wrinkles toward the rear end. The slugs were cast in another shop and vary in height. Our rollers are old, and the stock was delivered rolled and was lying in a cold room until two hours before I needed it, so I had static to contend with. What do you consider the cause of the wrinkles?

Wavy stock and linotype slugs and brass-rule panels of various heights. You may smooth out the waves in the sheets by carefully setting the brush. The most common cause of wrinkles near the back end of the sheet is units of various heights in the form. If the linotype slugs and the brass rules are made level under impression the wrinkles probably will disappear. If not, glue strips of card on the drawsheet in the margins near the back end.

### Blur in Solids

Of the enclosures herewith, No. 1 represents the color carried on the run. We want it darker, but when this is attempted we get a smeary, filled effect as in enclosure No. 2, notwithstanding the fact that infinite care is used in the choice of good, fresh ink, good rollers properly set, and good, new halftones.

You have a good press, and prints show that the makeready, the ink, and the rollers, also the halftone plate and the paper, are of good grade. Trouble is you have not exactly the right ink. The speedy press you use requires a somewhat different ink, and to get the deep black you want running at high speed you need a black which contains more toner blues. In using this deeper black you need not carry so much color to get the effect sought. Presume you are sure the plate is not a trifle high on one corner and rocking; also that the form is without spring and firmly seated on the bed of the press.



# New Books on Graphic Arts Subjects

## For Collectors of Books

Many printers have paralleled their rise to success with the development of worthwhile libraries. "This Book-Collecting Game," by A. Edward Newton, will be treasured by these for its delightful and reliable contents, served with personal sidelights that whet the appetite before they satisfy it. With frank and friendly attitude he takes the reader through the experiences that have featured his collecting. Booklovers who have started collections will not care to miss this work. "This Book-Collecting Game" may be ordered from the book department of The Inland Printer Company at \$5.15 postpaid.

## Newspaper Reporting

Here is a handbook for the newspaper reporter and also a text for the journalism student. "Newspaper Reporting of Public Affairs," by Chilton Rowlette Bush, of the School of Journalism, University of Wisconsin, should equip the reader with an essential background for reportorial service as concerns the courts and other phases of local and state public affairs. The high cost of learning by experience makes it practical for the reporter to inform himself in advance how public matters are administered; and this book will be found a trustworthy source of these essential facts. Its price is \$3.15 postpaid, and The Inland Printer Company will fill your order promptly.

## A Survey of Typography

Its own subtitle, "An Illustrated Survey of Postwar Typography in Europe and the United States," offers the most accurate summary of the book "Printing of Today," by Oliver Simon and Julius Rodenberg. Opening with a masterful introduction by Aldous Huxley, the volume devotes itself to sections on printing in the United States, in England, and on the Continent, each discussion being capably supplemented by typographical specimens. The person with an extensive library on printing cannot afford to be without this work, which can be purchased through The Inland Printer Company.

## A Printshop Text for the Beginner

Too little thought has been given the printing student who seeks an elementary text on this subject. If his verbal instructions in the class or during shop

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in its catalog, a copy of which will be sent upon request

practice are not readily grasped, the use of a clear text is essential; and it refreshes the impressions received by other students. R. A. Loomis' "Printshop Practice" is intended to meet the needs of the average printing student in high school or junior high school. It starts with the printer's case and type and continues its simple explanations through the setting of straight and display matter, pulling of proofs, lockup, presswork, distribution, binding, and so on. Mr. Loomis, who is instructor in printing at William Dickinson High School, Jersey City, knows thoroughly the want that his text is intended to satisfy, and his book will be welcomed for its purpose. "Printshop Practice" may be obtained through The Inland Printer Company at \$1.35 postpaid.

## Something Different

Here's a tonic for the jaded mind! A true story—but it covers travel, romance, drama, humor, danger, and, in fact, every other element considered desirable in recreational reading. "California Copy" is its name, and it tells about the adventures of a young compositor on the New York *World* who in 1873, after his doctor discovered him to be tubercular, was ordered to California. George F. Weeks, the young compositor and the author, disproved the gloomy forecastings of the physician, and his adventures in printing, editing, and publishing from the time of his recovery provide a fast-moving, entertaining narrative which you will want to read through at one sitting. It may be purchased at \$3.15 postpaid through The Inland Printer Company.

## Retailers' Credit Practice

"Retail Credit Practice," by John T. Bartlett and Charles M. Reed, is an authoritative discussion of the principles and methods of modern retail credit. It will be found useful by many printers principally because of the light it sheds upon general credit practice; it has value as incidental information rather than as a guidebook discussing credit

problems in the printing industry. "Retail Credit Practice" may be purchased through the book department of The Inland Printer Company, the price of this book being \$4.15 postpaid.

## On Advertising Production

"Advertising Production Methods," by Albert W. Dippy, production manager of the L. C. Gumbinner Advertising Agency, has a definite place in the libraries of all those whose work is to escort advertising through its various processes from the first idea to the final product. His text covers artwork, ordering of typography, planning and ordering of engravings, the various processes of printing, and the many other subjects which come within the scope of the well-grounded production manager. The book may be purchased from The Inland Printer Company at a price of \$4.15 postpaid.

## A Book of Title Pages

Those with a penchant for books on historical printing will want to purchase "One Hundred Title Pages," by A. F. Johnson, the assistant keeper of printed books at the British Museum. The author has chosen a hundred title pages representing the best and most interesting work of the producers of books between the years 1500 and 1800, and he introduces the collection with a summary of the development of the title page. Famous examples are included in this grouping, and variety has been sought, and the result is a valuable volume. The book may be purchased through the book department of The Inland Printer Company.

## Effective Speaking

The printer who is respected by his fellows must know how to express himself clearly, forcefully. He must also be prepared to take the floor at association meetings or public gatherings; he must be equipped to present his case in conferences with associates or with prospects. "Business and Professional Speaking," in three small volumes, by William Phillips Sandford and Willard Hayes Yeager, should serve his purpose admirably. The three books cover these respective subjects: "Principles of Persuasive Speaking," "Types of Business Talks," and "The Personal Conference." The set sells at \$6.15, and may be purchased through The Inland Printer Company's book department.

# How to Produce Effective Layouts

By JOHN H. CHAMBERS

FOR accuracy, economy, speed, and general freedom from worry in setting display nothing helps like a good layout. This is just as true of the artistic layout, designed to help the prospective customer visualize the proposed page or advertisement, as it is of the simple sketch made to act as a blueprint for the compositor. In either case the purpose of the layout is to insure definite and effective display.

The layout intended to be used as a part of a selling argument is usually designed with a great deal of care, for color and beauty are powerful selling influences. The layout intended only for shop use need not necessarily be such a finished product, especially in regard to stock and the care given to illustrations, but the value of accuracy and completeness is just as essential.

In general practice it is customary, where the layout is furnished by the regular office layout man or an advertising agency, simply to add the necessary typographic specifications after approval by the customer. Nearly all layouts, however, are designed solely for the use of the compositor himself, for his own guidance. While these have little claim to beauty, they answer their purpose effectively and in addition satisfy the innate desire of the compositor to produce the best possible display.

While there is little time in the average printing office for making "pretty" layouts, every compositor should possess a knowledge of how to design and mark up serviceable layouts. The compositor who possesses the artistic temperament to design layouts successfully is placed in a position superior to and often more lucrative than that of the rank and file of journeymen. No craftsman is more highly esteemed.

The offices which are accustomed to working from layouts know that the men can produce better work with less effort than is possible without their use. Figure 1 shows the upper portion of a four-column advertisement set direct from copy. The same advertisement is shown reset in Fig. 3 from the simple layout sketched in Fig. 2. Can anything more convincingly demonstrate the value of a layout where first-class display is desired?

The first step in making a layout is to rule off very lightly in pencil on a sheet of paper the exact size of the advertisement, or if it is to be the page of a book, the full size of the page and the space to be occupied by type. Full-

size layouts are always best, although they are not imperative.

Next study the copy and the illustrations and attempt to visualize the nature of the display best suited to the occasion and the copy.

For instance, consider the nature and location of illustrations, if any. Upon the illustrations may depend your selection of type, as both should harmonize if possible. The size and location of the illustrations will also decide the general design of the layout.

Next it will be well to arrange the cuts on the layout and attempt to secure a mental picture of the finished advertisement just as you think that it should look when in type. Perhaps a shifting of the cuts will give better balance or tie in more satisfactorily with the copy. At any rate, continue to experiment until you are satisfied with the display features and their location. The number of display groups should be limited to not more than four for maximum effectiveness, unless price is the dominating factor, in which case the number of points of attraction is of less importance. Ordinarily the four display groups will consist of an illustration, headlines, a block of body matter, and a signature.

If a single large illustration is used it will probably look best centered at the top or balanced in the upper right-hand corner. If the illustration dominates the display the headline should be subordinated. Where the heading is set narrow measure alongside an illustration, advantage should be taken of the opportunity to break up the headlines into capitals, lower-case, and italic for extra emphasis. Remember that the reader's first interest is the upper left-hand corner of the advertisement; a good, forceful headline will go a long way toward insuring reading.

If a border will improve the appearance, increase the unity, or give added advertising value in any way, decide on the size and design that best harmonize with the subject and the various elements of display. Then decide on the face of type to be used (a) for the display lines, and (b) for the body matter.

Having decided on the general plan of the layout, proceed to note down the specific information necessary to set the advertisement properly. This will call for the following data:

Show the width and depth of the advertisement. The width and depth—in picas for jobwork, and in columns and inches for newspaper display—should be marked across the upper left-hand corner of the advertisement outside the border. Be sure that your dimensions are correct. The first dimension given in all job offices and on newspapers

## A Score of Suggestions for Designing Layouts

1. Avoid freakish typographical effects.
2. Make your lettering close and compact, to appear like type.
3. Avoid spotty effects by grouping the scattered elements.
4. If an initial is to be used, indicate its size and nature.
5. Use no more than four display elements; feature only one.
6. The reader should be able to find the vital points at a glance.
7. Keep your display lines to the approximate sizes of display type.
8. Do not try to imitate the perfection of type faces in your layouts. It is unnecessary labor.
9. Arrange your margins so that the layout occupies the optical center of the page being planned.
10. Strive for harmony in the shape of the groups and masses comprising the given design.
11. Make capitals where you want capitals, and lower-case where you desire lower-case to be used.
12. Draw guide lines lightly and keep your work neat and clean. Pencils with hard and soft lead will be found convenient for this work.
13. Don't think too much of the technique when making a layout. Bear in mind that you are not trying to write a fancy ad., but to make sales.
14. There is no need to draw an ornamental border in detail. A small piece of the corner cut from a proof and pasted on the layout is sufficient.
15. The width between lines to indicate lettering should represent the size of the body type; their relative weight should indicate the use of either light or bold faces of type.
16. Do not rule in guide lines in pencil to help in writing unless guide lines are to be erased. Such lines are fatal to the appearance of any sketch.
17. Make it simple. The printer who retains the fundamental principles of simplicity, proportion, shape harmony, and tone harmony constantly in mind can hardly fail to secure satisfactory results.
18. Before beginning any work on a layout, study the copy to determine the principal and subordinate features. Try to visualize the finished job as you think it should look when it is reproduced in type.
19. Practice lettering display lines on waste paper until satisfied. As you become proficient with practice you will be able to draw lines and groups on the original sketching paper without the necessity of experimenting.
20. Remember that in making layouts, as in everything worth doing, ambition and perseverance are factors that count most in achieving success. Your efforts may be crude at first, but taste and skill can be cultivated by persistent study, observation, and practice.

selling their space by the inch is always the width, as 3 by 10, which means three columns wide and ten inches deep. The same rule applies to measurements of cuts and all other items of printing. (With newspapers selling their advertising space by the agate line, instructions will give the depth first, as, for example, 150 by 3, which means one hundred and fifty agate lines deep by three columns wide.) In magazine advertising the page is considered the unit for most display ads., the space being sold as full-page, half-page, or quarter-page.

Next paste in proofs or clippings of illustrations. The illustrations may be sketched in to show which direction the person or object is intended to face. If the cut is at hand it may be inked on a stamp pad and stamped on the layout sheet. If this is not convenient mark the exact space the cut will occupy, and indicate by the word "cut." If there are several cuts, number the different spaces and then number the back of each cut to correspond.

The next step is to show the border design and indicate its size in points. If the border is plain, draw it so as to enclose the entire advertisement. If the

4 col. x 14 in.

Courtesy International Typographical Union

Fig. 2—It required only a few minutes to make the layout shown above and to paste in the illustrations. The result was an actual saving of time in setting. Compare with—

Courtesy Mergenthaler Linotype Co.

Fig. 1—The upper portion of an advertisement set without a layout. The result is displeasing to the reader, disappointing to the newspaper, and unprofitable to the advertiser

by close spacing. Specify the measure, size, and face of type. Mark off all space to be occupied by the body type. The most practical means of doing this,

indicate the approximate size and weight of type desired. Avoid drawing these lines freehand. Use a ruler, and see that the lines are all exactly of the same length and aligning perfectly at both ends. It looks better not to box the ends of the lines. Mark the measure, size, and face of the body type.

Copy should not be written inside the limits of the layout, for the small amount of space available would tend toward confusion rather than clarity; also, it makes it impossible to cut the copy into suitable "takes" for the hand man and operator, respectively. The best plan is to indicate each section of the layout by a big A, B, C, and so on, and then to mark the different "takes" of copy to correspond. Small display heads should accompany the respective "takes," but may be repeated with advantage on the layout. All large display lines should be lettered on the layout direct. Ring all notes to the compositor or operator so that they will not be mistaken for copy.

The layout man who marks up copy day after day soon learns to know the type sizes and faces in his office, and is able to mark up copy to fit a given space with surprising accuracy. He

Courtesy Mergenthaler Linotype Co.

Fig. 3—Advertisement set from the layout in Fig. 2. This attractive advertisement makes reading a pleasure; it reflects credit on the newspaper and pleases the advertiser

border is fancy, show one corner and a little beyond. A soft pencil with a large lead is convenient for this purpose.

Now letter in all display lines. Strive to have the lettering fit the measure

in the case of small ads., is to fill the space with ruled pencil lines exactly as wide as the measure or width of the body matter desired. The weight of the lines and their distance apart will in-

further learns the value of effective display in selling goods; well displayed is half sold. This is just as true of advertising and printing as of groceries or gowns in showcase or window.



# EDITORIAL

**F**AVORABLE comment on our recent covers encourages this statement in regard to a feature of them which few readers, apparently, have noticed. Although type ornaments have been widely used on hand-set covers, this present cover series of *THE INLAND PRINTER* marks the first important instance in which they have been employed as the chief motifs in designs drawn by an artist. Our series has an additional and more important distinction because of the fact that the ornaments employed were previously drawn for a typefoundry, Barnhart Brothers & Spindler, by the artist who designed and lettered the covers, Carl S. Junge, of Chicago. These statements are not made boastfully, though we probably should have called attention to the fact before, but as matters of interest and for the value the idea holds as a suggestion. While a good cover is essential, it is far more valuable and important to the publisher than to the readers, hence it is seldom that, as in this instance, *THE INLAND PRINTER* mentions its front. The staff is committed to the belief that the content, measured by the possibilities for profit it holds out to readers, is what counts. Possibly it is because the content has never been the bitter inside of the sugar-coated pill that *THE INLAND PRINTER*, much to our joy, continues to be characterized as "the printer's bible."

\* \* \*

**E**IGHT years ago I had known that printer. For a short spell I had been on the customer's side of the desk, and he called regularly in search of orders. We placed enough printing—but not one of my orders went to him. He had a worn and hungry look. He shaved perhaps every third or fourth day, if at all. His hair was the proverbial rat's nest. His mustache drooped like the tail of a rain-soaked rooster. His once-black shoes showed the flat gray tone of leather gone dry and dead for lack of polish. His hat, like many a matron, had forsaken shape for comfort. He spoiled your mental appetite.

I saw him again this morning. The intervening eight years had taught him nothing as to externals. Although he was fresh for the day's work, you'd never have suspected it. His hair still

straggled in wildest disorder until it bunched in hobo style over his collar. His mustache still drooped in despondency. Gray was still the dominant tone of the formerly black shoes.

There's no special moral to this tale. A printer who allows himself to drift through the years looking like a tramp is beyond the help of a moral. And he himself serves as the most convincing of morals to every printer he meets.

\* \* \*

**C**HICAGO printers have started the ball rolling. Since the World's Fair to be held in Chicago during 1933 is to be a national and international exhibition, we believe the proposed printing-industries building should be given the backing of the entire industry, including, of course, the manufacturers of equipment. If, as we suggest, all the branches of the business get together with the determination to make an outstanding exhibition the benefits will be tremendous, whereas if, among great exhibitions by other industries, only a limited display representative of printing is made, the money might just as well be thrown into a well.

In general, a real exhibit will not only be interesting to laymen but will impress them with the size and importance of the printing business. What is more important, perhaps, manufacturers who coöperate by setting up and displaying their machines in operation will benefit, for among the millions in attendance will be the thousands upon thousands of printers who will welcome the opportunity to see, consider, and examine a really comprehensive showing of equipment. The thing should not only be gone into in a big way, if at all, but should be planned most carefully.

A working committee large enough to insure fairness in the selection and allocation of exhibits, but not so large as to be unwieldy, should be appointed from the different branches, of which all should be represented. It is not too early to be going strong, so, if you plan or hope to visit Chicago during 1933 and want to make the most possible out of your trip, bring pressure to bear upon the supply houses with which you deal and the officials of any organizations to which you belong so that the thing shall be done, and done well.

**T**HE printed-aids page of *THE INLAND PRINTER*, appearing every other month (see March number, page 110), has become a surprisingly vital institution. The idea is as simple as the alphabet. Whenever a new piece of advertising matter is produced concerning ink, mechanical equipment, paper, type faces, or any other equipment feature, it is described on this page and given a key number. The mailing coupon provides ample space for numbers and also for the writer's name and address. *THE INLAND PRINTER* forwards these requests to the concerns producing the required literature, and these companies fill the requests. Thus our readers are enabled to secure advertising matter that applies to their needs and can assist in their purchases, and these supply companies make contacts many of which never would have been made through their ordinary mailing lists. And this service is absolutely free to all—subscriber or non-subscriber, advertiser or non-advertiser.

Are there many requests? Let the figures kept for four issues—August, September, November, and January—tell the story: Total quantity of pieces requested, 6,643. Largest total of requests for one issue, 3,018. Average number of requests an issue, 1,661; and all from one page of eight-point!

What does this page prove? It proves two points: (1) That the eyes of the printing industry are continually focused upon *THE INLAND PRINTER*; (2) that supply firms relying solely upon mailing lists for complete coverage are not getting it. Reader confidence is a wonderful thing; we appreciate it, and we respect and protect it as well.

\* \* \*

**I**N THIS age of jazz, rouge, and lipstick, it would be surprising if the spirit of the times were not reflected to some degree in types, typography, and printing. It has among other things and in certain circles—particularly in advertising—put types and typography in the same category as milady's frocks, that is, subject to the whims of fashion. The woman's gown of 1928 cannot be worn in 1929 without, to a certain type of mind, being looked upon as queer, and in like manner the fat, squat, black type faces modeled upon

the fonts of Bodoni and Didot that the typographical faddists raved about in 1928 are said to be passing out of the picture, with the old favorite of the circus poster and the theatrical advertisement, gothic, in ascendancy.

THE INLAND PRINTER has waged a campaign against eccentric and illegible type faces, not, as a few have tried to assume, against the principles of modernism which some have claimed to see reflected in the abortions of Didot's and Bodoni's characters. If, as report, the more recent products of the foundries, and some current advertising indicate, gothic is to be fashionable, this magazine will be justified in saying that it forecast the situation. Having argued for legibility as the prime essential of type and advertising, the staff looks upon the introduction of some of the new gothics, cast in lower-case as well as in capitals, with favor, because they are readable, decidedly more legible, in fact, than the dazzling moderns. Where these lighter gothics are used the effect is often also characterful and distinctive, and is far more consistent with the principles of modernistic art than the just-mentioned eccentric faces.

In conclusion, since we have recently taken notice of numerous items in house-organs and other publications to the effect that greater legibility was demanded in modernistic typography, we refer the reader to the August issue and practically every issue since for definite and aggressive declarations of our belief that the types and typography that did not take the reader into account could not last. THE INLAND PRINTER was eight months in advance. We repeat, therefore, what we have so often said: The average folks, those from whom the results of advertising are to be had, are interested in type only to the extent of preferring the readable and good-looking faces.

### An English Contemporary Celebrates a Jubilee

The *British and Colonial Printer and Stationer* has just completed its fiftieth year. It devotes sixty-four pages of one of its quarterly issues published under the title "Paper and Print" to celebrating the event by special articles. These are reviews by witnesses of changes in the printing crafts during a half century. "Old Typo" in his reminiscences proves that the London printer of 1878 was a blood cousin to those in the United States. They too had the plug-hatted comps.: "As to the wearing of top hats by printers, in those days it was a common thing. We had a machine-minder who always turned up in

a silk hat and frock coat, and another of our silk-hatted employes was a reader, who put in part time with us and in the intervals was a lay preacher."

They had black sheep also: "A compositor was continually complaining that someone was stealing his sorts, but no trace of the culprit could be found. One day Jobbins, we'll call him, took about two dozen lower-case a's and with the mitering machine took a couple of shavings off the foot of each letter. Prior to leaving for dinner he put these in his a box. When he came back a number of his a's and other letters were gone. He said nothing, but waited until a few of the others had pulled up their galleys that afternoon, when he had a look at the proofs and found one in which a few of the a's showed up. This was clear enough proof."

The historian of photomechanical methods, William Gamble, discusses "The Influence of Photo-Processes on Printing Progress." Joseph Goodman, who in 1907 was the first English lithographer to test and use I. W. Rubel's first rotary offset press in the British

Isles, writes "A Half Century's Romance of Lithography." Alfred Bastien gives a survey of printing and advertising presentation from 1878 to 1928 under the head "The Trend of Typography." Charles Edward Buckley gives what he denotes as a chatty retrospect of "Printing Machinery During Fifty Years." Telling of the hand-pull-lever press of the early days, he says that there are many master printers today who from service on those presses in their youth "now take the largest-size glove that is made." He concludes: "I doubt if any industry has been better served than has printing by printers' engineers. Every progressive step in printing has received the best of the engineers' skill; and in my opinion this branch of engineering has attracted the cream of the inventive brains of every generation, as well as the most highly skilled craftsmen."

THE INLAND PRINTER congratulates its English contemporary on its successful jubilee, and also wishes it even greater success until it has finally attained its centenary.—S. H. H.

## Leveling an Uneven Press-Bed

By A. G. KOVACH

DIFFICULTY is sometimes encountered in getting an even impression on flat-bed cylinder presses, owing to the bed being uneven, due occasionally to the large casting being sprung. The trouble is often elusive and will lead the pressman to believe that the tympan is uneven, and consequently he will "patch" it with sheets of paper. If there is a considerable hollow in some part of the bed this remedy will prove to be very unsatisfactory, as the low type will fail to ink properly. If the rollers are tightened down they are subjected to excessive wear.

The difficulty can be remedied quickly and efficiently in an emergency by fitting a sheet of smooth tin over the entire press-bed, fastening it at the two sides under the edges of the bed. Before finally securing the tin in position, the uneven portion of the bed is built up to the proper level with sheets of paper. A sheet is cut to the size and shape of the estimated area of the sag in the surface, and then placed in position. Each of the succeeding sheets on top of this is smaller than the preceding one, according to the pitch of the incline in the bed from the true level. A few experiments will determine the number of sheets required, as well as their proper position. When the tin is fastened over this built-up section the sheets will be held firmly in place, and

uniform impression will be obtained even from the largest forms without "patching" the tympan.

Creasing the outer edge of the tin, and bending about three-fourths inch of it at a right angle so that it will extend down along the edge of the bed, will keep it flat without any fastening on this side. Hard tin will retain a nice, smooth surface for a long time, but care must be exercised to avoid denting it with the corners of heavy forms.

[Eugene St. John, the editor of the Pressroom department of THE INLAND PRINTER, comments as follows on the above-given suggestion: "Leveling an uneven press-bed in the manner outlined in this item would be all right in an emergency following an accident, provided that the bearers are underlaid to compensate for the higher bed and that the height of the bed is not increased too much. It is not to be recommended as a permanent repair job, but should serve only until necessary repairs are made. The Claybourn corporation, Milwaukee, has the machines and the traveling men to plane warped, sprung, dented, and otherwise damaged beds or other portions of the cylinder press, and it is better to turn these jobs over to such a concern. And when these men get through the press is in perfect condition as compared to its impressionary capacity when new."]

# TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this head. Items should reach us by the tenth of the month.

## Beg Your Pardon

Gerald E. Hyde, master printer of Fort Atkinson, Wisconsin, informs us of an error in the postal-rates schedule appearing on page 56 of *THE INLAND PRINTER* for August, 1928. The fault lay in the dimensions of one-cent post cards, which did not coincide with the dimensions required by the Fort Atkinson post office; and the latter's decision was concurred in by a letter from the third assistant postmaster general. The error crept through despite the precautions of the distributor of the material, the Thomsen-Ellis Company, of Baltimore, which states that the schedule had been revised by the Post Office Department at Washington.

*THE INLAND PRINTER* regrets that this error appeared in its columns. Perhaps the lesson to be learned is that it is a wise precaution to submit such mailings to the local post office before printing for an opinion as to dimensions, postage required, and so on. *THE INLAND PRINTER* will not relax its vigilance, but, as in this case, errors can occur elsewhere, and such a check may save expense for your customer.

## Treviranus With Milwaukee Printing Firm

Paul C. Treviranus, formerly secretary and treasurer of the Trade Press Publishing Company, of Milwaukee, which publishes the *National Printer-Journalist*, has resigned to accept an executive position with E. F. Schmidt Printing Company of that same city. Mr. Treviranus is president of the Milwaukee Typothetae, and is well known in printing and publishing circles.

## Central Ohio Paper Company in Larger Quarters

The Central Ohio Paper Company, Columbus, has responded to the need for expansion in several cities. In Dayton the concern has just taken over the Buyers Paper Company, at 131 East Sixth Street, to provide for the local growth. The Pittsburgh office has been moved into larger quarters in the Point

Building, at Pennsylvania Avenue and Water Street; and the more spacious offices taken in Indianapolis are at 230 South Pennsylvania Street.

## Death of Reuben H. Donnelley

Reuben H. Donnelley, vice-president of the internationally known Chicago printing firm of R. R. Donnelley & Sons Company, Incorporated, died in Chicago on February 25 of heart disease.



The late Reuben H. Donnelley

He had been an important factor in the phenomenal growth of his company, and also organized the Reuben H. Donnelley Corporation, which, aside from its own vast business in the publishing of directories, served as a source of various types of printing business for R. R. Donnelley & Sons Company. For several years Reuben H. Donnelley had been president of the Associated Advertising Clubs of the World. His name was known wherever men gathered in movements making for progress in the fields of printing, publishing, and advertising, and the world looks with deepest sorrow upon the passing of so outstanding a man and executive.

## Trade Commission to Investigate Newsprint Industry

The United States Senate has directed the Federal Trade Commission to conduct a full investigation of the newsprint industry at the earliest opportunity, to determine whether or not the newsprint companies are violating the statutes in regard to monopolies and price-fixing. The resolution was introduced by Senator Thomas D. Schall. The newsprint concerns were subjected to Federal investigation in 1917 and again in 1920. The first investigation terminated in a number of indictments and in decrees against some newsprint manufacturers for anti-trust-law violations. Senator Schall claims that the same manufacturers are now heading the new alleged monopolistic activity.

## "Dad" Mickel "Tells the World" in Southern Magazine

The January issue of the *National Merchant and Manufacturer* devotes considerable attention to the thoughts and activities of E. P. Mickel, better known as "Dad" Mickel, secretary and treasurer of Nashville Printers' Club and Southern Master Printers' Federation, and in charge of the Southern School of Printing at Nashville. The first article of that issue is his discussion entitled "Magnitude of Printing Industry a Big Factor in Development"; the next item is "Dad" Mickel's fine description of the scope and service of the Southern School of Printing, and the third item is a record of this well-known printer's wide experience in various phases of the industry. "Dad" Mickel has rendered commendable service for betterment of printing and printers, and is well deserving of such publicity as was given him.

## Changes in Personnel of Cutler-Hammer

The Cutler-Hammer Manufacturing Company, Milwaukee, announces the following changes in personnel: P. S. Jones, formerly Pittsburgh manager, is now the manager of the New York



district office, succeeding C. W. Yerger. T. S. Towle, formerly a sales engineer at the Pittsburgh office, has been made manager of that office. G. E. Hunt, for ten years with the Philadelphia office, is now in charge of distributors' sales.

#### Keith Murdock Made Director of Australian Firm

At the annual meeting of the *Herald and Weekly Times*, Limited, of Melbourne, Australia, Keith Murdock was



KEITH MURDOCK

appointed managing director of the company. This firm controls the Melbourne *Herald*, *Sun News Pictorial*, and about half a dozen other publications. It is the largest newspaper-publishing company in the Southern Hemisphere, and Mr. Murdock's appointment places him in the highest journalistic position attainable in Australia.

#### U. T. A. Distributes Effective Broadside

The United Typothetae of America—without which the printing industry could not have attained its present position of integrity and importance—is distributing to the Chicago printers a broadside of most effective character. The piece is run in deep brown and blue on india stock, with the following smashing cover copy in large sizes of a forceful type: "Mr. Chicago Printer: Are You Satisfied With Your Profits? Fifty per Cent of Printing Plants Fail to Make Money. Why?"

The center spread, under the compelling heading "The Buyer's Market Is Here!" presents a compact picture

of the printer's economic situation, including a chart which shows the upward trend of average hour costs and printing wages while prices display a tendency to drop. Next is given the answer to the printer's problem of selling more printing at a reasonable profit: membership in the U. T. A. Evidence is presented, in the form of quotations from letters received from members who have found such membership a most profitable investment. The listing of the six types of Typothetae service—production, marketing, financial, research, education, industry-wide—with a descriptive paragraph on each, is in itself enough to make the truly farsighted printer ask himself, "Can I get as much expert guidance elsewhere for the same amount of money?" It is a pertinent question; and an accurate answer may well determine the rate of any printer's progress toward success.

A mailing card is caught to the corner of the center spread with stickers, for the convenience of printers who seek complete details regarding U. T. A. membership and service. This entire broadside is extremely forceful—so forceful, in fact, that THE INLAND PRINTER has suggested to the U. T. A. offices the advisability of making it available to printers throughout the United States and Canada. If the suggestion is approved this broadside and other Typothetae material will appear upon the printed-aids page (see March issue, page 110) which is used every other month in this magazine.

#### Chicago Bankers Combine Printing Orders

Local standardization of bank forms bids fair to harm many of the small printshops of Chicago. The Chicago and Cook County Bankers' Association, which does not include larger banks in Chicago's Loop, has established a department for the collective buying of printed forms and other supplies. Thus the small-quantity orders which have been distributed among the many small shops in Chicago will now be grouped in orders each of which will run into the millions of pieces, and of course these printers, with limited facilities, cannot even bid on such large orders.

#### Cincinnati "Times-Star" Passes Fiftieth Milestone

On February 21, 1879, or fifty years ago, Charles Phelps Taft and H. P. Boyden purchased control of the Cincinnati *Evening Times*, and within that year they had merged it with the Cincinnati *Star*. The recent passing of the *Times-Star's* half-century mark was celebrated by its publisher, Mr. Taft,

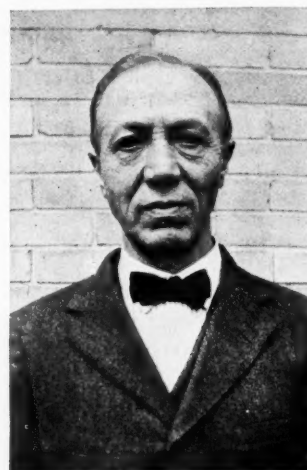
and the entire staff of the paper. During the fifty years of its existence the *Times-Star* has maintained an exceptionally high character of editorial content, despite the protests of counselors that it must "give the people what they want," and the achievement of this point in its prosperous career is an occasion for warmest congratulations.

#### Convention Announced by Mailing Pieces

The "Cherry Blossom Convention," to be held at Washington, D. C., on April 26 and 27 by the Third and the Fourth District Typothetae Federations, is being announced by use of a series of five mailing pieces. Thus the printer is applying to his own needs the solution he prescribes for his customer, and this example of practical consistency may well be followed by some of those gatherings which show a meager attendance because they are not sufficiently advertised with printed pieces.

#### Death of Abraham Goldmann

Abraham Goldmann, until recently vice-president of the Isaac Goldmann Company, New York City printing concern, died at San Diego, California, on February 28. He had been active in the



The late Abraham Goldmann

printing industry for over thirty-five years, and his efforts had contributed substantially to the progress of the Goldmann company. After a physical breakdown three years ago Mr. Goldmann retired and moved to California.

#### Hold Hearings on Quality of Duty-Free Newsprint

Hearings have been held at Washington before the Ways and Means Committee of the House of Representatives on the proposal to confine to

cheaper grades the quality of foreign newsprint admitted for domestic needs free of duty. The committee heard the testimony of representatives of the American Newspaper Publishers' Association; the Scripps-Howard newspapers; the Chicago *Tribune*, and New York *Daily News*. The substance of all the evidence given was that restricting the quality of the duty-free newsprint would work a hardship upon the publishing industry and also upon the general reading public. Improvement in the quality of newspapers is primarily achieved, it was claimed, by improving the quality of the newsprint used, and the public would suffer if the newspaper publishers could not import the better grades of newsprint without duty. The evidence showed that about 60 per cent of newsprint used in the United States is at present imported.

### Toronto Prepares for August Craftsmen Convention

The Toronto Club of Printing House Craftsmen is making careful and very extensive preparations for the 1929 convention of the International Association of Printing House Craftsmen, which is to be held in Toronto, August 18 to 21, at Royal York Hotel. Every possible provision is being made for the comfort, convenience, and pleasure of those in attendance; and this extends to those who would enjoy staying over for a few extra days of recreation in this beautiful section of Canada. The famous Canadian National Exhibition starts on August 23, only two days after the conclusion of the convention, and many delegates will be glad to take in this remarkable showing of Canadian products. All in all there is a genuine treat in store for those who attend the Toronto convention of Craftsmen.

### Brandtjen & Kluge Located in New Plant

Brandtjen & Kluge, Incorporated, is now located in its new daylight plant at 653 Gaultier Street, St. Paul. The building is a three-story brick structure with floor space of 32,000 square feet, and is thoroughly equipped with modern machinery for the speedy and efficient production of automatic press feeders. An additional piece of property has been acquired on the west side of the plant to provide for future expansion of the company.

John Brandtjen, the president of the company, is now en route for London, where he will cooperate with its London agents, H. W. Caslon & Company, Limited, in an exhibition of Brandtjen & Kluge products at the International Printing Crafts Exposition.

### Visit "The Inland Printer" in Its Modern Offices

For twenty-six years THE INLAND PRINTER has occupied a single home, having been printed and published for that period of years at 632 Sherman Street, Chicago. Its practically half century of existence has strengthened THE INLAND PRINTER and installed it permanently in the confidence of the printing industry. But time deals more harshly with man's habitations than



The new Insurance Center Building, Chicago, where "The Inland Printer" staff is now "at home" to visitors

with his publications, and the recent sale of the Henry O. Shepard Company, from which THE INLAND PRINTER had been renting office space, offered the desired opportunity to move to offices of a size and character more befitting the publication's dominant standing.

The new quarters of THE INLAND PRINTER are located at 1212-17 Insurance Center Building, 330 South Wells Street, on the northwest corner of Van Buren and Wells streets, Chicago. The building is in the heart of the printing section extending westward from the south end of the Loop. It is convenient to the railway and electric-line stations and to the elevated and surface lines, and, being directly at one corner of the Loop, is easily available to printers visiting in or passing through Chicago. The Insurance Center Building is only one year old; the offices of THE INLAND PRINTER are modern in every respect, and will make for the increased comfort of its staff.

So stop in for a visit when you are in town. THE INLAND PRINTER will welcome you warmly, help you if you come for information, and prove convincingly that this invitation is sincere.

### Cornstalk-Paper Industry a Healthy Infant

After rejecting the voicings of over-enthusiasm as well as adverse propaganda of those having an ax to grind, the fact remains that the cornstalk-paper industry is moving ahead as rapidly as the experimental nature of its product will permit. The Kalamazoo Vegetable Parchment Company, Kalamazoo, Michigan, is distributing specimen sheets of cornstalk-paper stock ranging from newsprint to bond and book papers, and is under regular production on this stock. The Hopper Paper Company, Taylorville, Illinois, is also supplying the industry with cornstalk paper on a production basis. The cornstalk pulp is produced by the Cornstalk Products Company, Danville, Illinois, which makes no paper, but furnishes only the raw material for mills.

A convincing demonstration of the printer's interest in this subject occurred March 19, when Earl Harding, who represented the Cornstalk Products Company, addressed several hundred members of the Chicago Club of Printing House Craftsmen and for the first time showed the motion pictures of cornstalk-pulp production processes. The facts he presented were intently absorbed by Mr. Harding's audience, as was indicated by the practical nature of the questions asked of the speaker when he had concluded his talk. The subject of cornstalk paper is of vital significance to every forward-looking printer, and THE INLAND PRINTER can be relied upon to provide an exhaustive discussion of all angles of the subject in one of its forthcoming issues.

### Carnegie Tech. to Hold Session on Printing Education

The eighth annual Conference on Printing Education is to be held at the Carnegie Institute of Technology, at Pittsburgh, June 24 to 26. The stated objective of the conference is to put the printing teachers and others interested in printing education in close contact with recent developments in printing and in printing education.

One speaker scheduled is J. L. Frazier, editor of THE INLAND PRINTER, who will discuss "Latest Developments in Type Design." Among other well-known leaders named on the tentative program are: J. Horace McFarland, Harrisburg master printer; Dr. Gerald Whitney, director of the Department

of Vocational Education, University of Pittsburgh; J. Henry Holloway, principal of the Central Printing Trades Continuation School, New York City, and E. E. Sheldon, of R. R. Donnelley & Sons Company, Chicago.

The conference is to be featured by a special exhibit of printing from the American Institute of Graphic Arts, a showing of instructional methods having particular interest for teachers of printing, and a dramatic presentation entitled "Printing Education on Trial."

#### Dutton Made U. T. A. Instructor at Carnegie Tech.

Meiric K. Dutton, of Cleveland, has been appointed U. T. A. head instructor in craftsmanship training at the Carnegie Institute of Technology under the endowment plan conducted by the United Typothetae of America at that institution, and will have charge of short courses in printing. Mr. Dutton took his bachelor's degree at Syracuse University in 1921. For five years he was associated with the Plimpton Press, Norwood, Massachusetts, and for two years was with the Holliston Mills Company, of Norwood. For the next two years Mr. Dutton served as director of the Ohio State University Press, at Columbus, and for the eight months prior to the Carnegie appointment he had been studying printing methods in Belgium, France, Holland, Germany, Sweden, and England.

#### The Franklin Press and Offset Company Continues

The Franklin Press and Offset Company, Detroit, which was placed in the hands of receivers about a year ago following the death of its president, Joseph Meadon, is continuing operations with the Franklin organization under the name of Franklin-Barnes Press and Offset Company, a Michigan corporation. The incorporators and officers of the concern are: George A. Barnes, Detroit, president; George A. Crittendon, Detroit, vice-president and sales manager; and Harry W. Wagle, Flint, who is the secretary and treasurer.

The Franklin-Barnes company, with offices in the newly erected Franklin Building, will be operated as an independent unit of the Barnes Michigan Corporation, which now controls the Flint Printing Company and the Flint Photo Engraving Company at Flint, the Michigan Printing Company, located at Pontiac, and the Barnes Press, Detroit. The addition of the Franklin-Barnes concern will raise the total annual productive capacity of this group of companies to approximately three million dollars.

## Ludlow Issues Handsome Specimen

IT HAS been a long time since a new type face has been so elegantly and appropriately, hence so effectively, announced as has the Nicolas Jenson of the Ludlow Typograph Company.

An excellent version of the "white letter" of the early Venetian printer after whom it has been named, and for

work so admirably, and because it will prove a treasured keepsake to the hundreds of lovers of fine printing, THE INLAND PRINTER believes it worthy of more than casual mention.

The backs of the new volume are covered with vellum-like white paper on which an interesting pattern made

THE LAST WILL AND TESTAMENT OF THE LATE NICOLAS JENSON, PRINTER, WHO DEPARTED THIS LIFE AT THE CITY OF VENICE IN THE MONTH OF SEPTEMBER, A. D. 1480.

SEPTEMBER the seventh, 1480, thirteenth indiction. The most honorable tradesman, Nicolas Jenson, alien and printer of books, dwelling at Venice in the Parish of Saint Cancianus, being, by the grace of God, sound in mind and understanding though infirm of body, did send for me, Hieronymo Bonycardi, Public Notary under imperial license, and did seek of me this, his last Will and Testament, the which I have drafted conformably to the law-customs of the Empire, at the desire, consent, and express command of the said testator, in this form, to wit:—

Imprimis: if and when it shall fall to the lot of said testator to pass from this world he doth humbly commend his soul to most High God, our Creator, and to His Glorious Mother, the Virgin Mary, and to all the Host of Heavenly Saints.

Item: he orders, wills, and provides that his body shall be entombed at and in the Monastery of Sancta Maria de Gratia, being there accompanied by thirteen torches borne of thirteen poor folk, apparelled from the goods of said testator each one of them, to wit, according to his stature, and in this selfsame place, Sancta Maria de Gra-

[3]

Initial page of text of handsome book issued by the Ludlow Typograph Company, Chicago, to introduce its new Nicolas Jenson type face

which the designer, Ernst Detterer, deserves liberal praise, Nicolas Jenson demanded a rather different introduction than will suffice for most of the present-day grist of the publicity types from the founders' mills. A book face of the first water, a traditional but very charming roman, it called for an announcement in bound form. And because the book which resulted reflects characteristics of the early master's

of rules and simple bookbinders' ornaments has been blind-stamped on both front and back to suggest the craftsmanship of Jenson. On the beautiful Rives paper of the text the new type in sixteen-point, characterized in the colophon as a trial font, shows to excellent advantage. This is particularly true in view of the wide margins, which, presumably, were also determined by reference to Jenson's work, the type page



of 25 by 45 picas being nicely placed on the 7½ by 11½ inch paper page. Physically this new Ludlow specimen is a real addition to the list of fine books.

A volume of such character, however, would lose much of its charm if the subject matter were not in keeping. Selling talk so clothed would be inappropriate. A brief biography of Jenson might have been acceptable, as would a critical essay on his types and books. These would have been obvious topics, however, just so much more literature on a subject about which, barring the bringing of new facts to light, there is already quite enough. George O. Cromwell, the vice-president of the Ludlow Typograph Company, from whom *THE INLAND PRINTER*'s copy was received, arranged with Pierce Butler of the Newberry Library, Chicago, to translate the will of Jenson, which is in the possession of that institution. Hence, the title "The Will of the Late Nicolas Jenson." While the translated text is not a type of literature over which the average person or printer enthuses, it is nevertheless very interesting. The fact that the will has not been so published in English heretofore, and the further fact that a book in the early manner with the text so thoroughly in keeping makes an especially acceptable announcement for this particular type, so manifestly a top-notch book face, are the important points.

The readers of *THE INLAND PRINTER* who enjoy beautiful and distinguished printing are therefore urged to obtain a copy before the limited edition is exhausted and avoid disappointment.

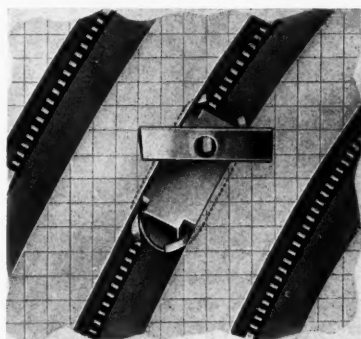
### "Linotype News" Presents New Style of Headings

The *Linotype News* in its February issue presented a new kind of heading supposed to possess advantages over the conventional assortment of heads. Rather than confining each unit of the heading entirely to caps, or to upper- and lower-case, the new heading varies the treatment within each unit according to the importance of each particular word, and discards the rigid policy of either filling out lines or centering them in favor of an irregular right-hand margin. The advantages claimed are: The subject of the story appears at a glance, with key words stressed; work at the copy desk is reduced; the heads are easily handled in the composing room, and the reader's attention is caught quickly by these headings.

Cheltenham Bold Condensed and also Cheltenham Bold are used for all the main news headings, supplemented by Pabst Extra Bold and its italic. The paragraph of summary below each heading is in eight-point Ionic Italic.

## WHAT'S NEW THIS MONTH

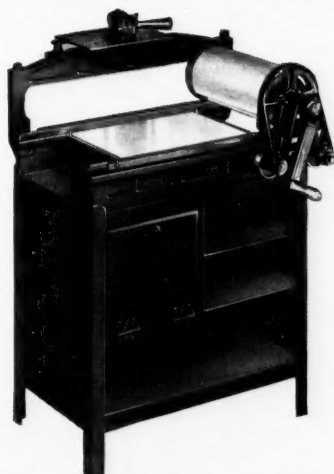
A MECHANICAL ROTARY register hook which automatically locks itself in the cylinder is announced by the Printing Machinery Company, 424 Commercial Square, Cincinnati. It is claimed that users of rotary presses will save time and money through the use of these



This register hook is inserted in rotary-press cylinder with the fingers, locking positively until removed by special tweezers

hooks, which are automatically locked in the cylinder slot and cannot possibly work loose to damage plates and hold up the job. The hook is inserted with the fingers, but once in position it can only be displaced by means of tweezers, which depress the lock. For complete facts, address the company.

A TEST PROOF PRESS which will determine reliably the exact printing condition of plates, forms, slugs, or matrices

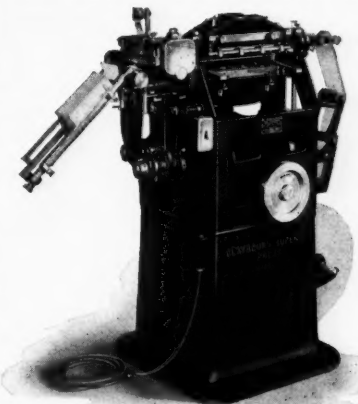


New Vandercook test proof press, which shows up faulty type and cuts

and show up every faulty detail has been put on the market by Vandercook & Sons, 900 North Kilpatrick Avenue,

Chicago. The cylinder is ground to take only one sheet of tympan paper, .006 inch. Thus perfect type or plates will show perfect proofs, while type that is worn, broken, or not exactly type high, or cuts with too little or too much underlay, will disclose the trouble on the proof. For checking of casts from new matrices and also innumerable other shop-test purposes this test proof press has unusual qualifications. Complete details may be obtained by writing to Vandercook & Sons at Chicago.

A HIGH-SPEED PRESS, known as the Claybourn-Superior three-color automatic press, model A, has been put on the market by the Claybourn Process Corporation of Milwaukee. It answers



The new Claybourn-Superior three-color automatic press, which sets new standards for high speed, versatility, and accuracy

the need of numerous printers for high-speed handling of small forms with the accuracy vital to fine color printing. The three-color forms are locked up in one chase to register, and it is claimed that hairline register is maintained. The press is roll-fed, and will turn out from three to four thousand pieces an hour in one to three colors, the job being cut to size and carefully stacked in a delivery rack. This press will also emboss, punch, perforate, score, crease, and number, will handle jobs of continuous printing, and can be used for printing on cloth or ribbon. It is especially valuable in running cards, tags, blotters, labels, enclosures, and similar jobs. Further information on this press may be secured by addressing the Claybourn Corporation at Milwaukee.

A PORTABLE PROOF PRESS which gives good results and is compact enough

to be kept on a small table is being produced by the Fremont Company, 328 North May Street, Chicago. The inking equipment is enclosed in a dust-tight drawer of the press and does not re-

awarded \$2,000 for the local campaign for Lewis & Conger, prepared by Dorothy Grieg and George McAndrew.

Calkins & Holden won further distinction through the \$2,000 prize for

contrasts markedly with a showing of less than 40 per cent conformity when the movement was initiated.

The standard sizes of bank forms recommended are: bank drafts, certificates of deposit, cashier's checks, special or individual checks, customer's drafts, notes, voucher checks, trade acceptances, collateral notes, special notes when folded, and similar instruments, 3% by 8% inches; customer's checks, counter checks, 3 1/16 by 8% inches; pocket checks, 2% by 6% inches; end stub for pocket checks when not interleaved, including allowance for the binding margin, 2% by 2% inches.



Interesting new type of portable proof press

quire re-inking when used again. The press operates easily, and the impression is quickly adjustable. The price of this proof press suggests its use for work which would not justify the expense of a larger and heavier type of proof press. Additional information may be secured from the company.

### Intertype Brings Out Its Bodoni Modern

The Intertype Corporation has made available to intertype owners the popular Extra Heavy Bodoni face, giving it the trade name of Bodoni Modern. As many devotees of modernistic printing advocate using Bodoni faces in this kind of work, the title "Bodoni Modern" seemed to characterize this face accurately. Bodoni Modern is made by Intertype in ten-, twelve-, fourteen-, eighteen-, and twenty-four-point in both the roman and italic faces.

### Gold Medal of Harvard Awards Given René Clarke

René Clarke, secretary of Calkins & Holden, New York City advertising agency, has been awarded the gold medal of the Harvard Awards "for distinguished contemporary services to advertising," according to the official announcement made on March 9 by D. W. Malott, the assistant dean of the Harvard School of Business.

A prize of \$2,000 went to the Ford Motor Company for its national campaign with automobile and aviation copy. Batten, Barton, Durstine & Osborn, the New York City agency, was

McCall's Magazine's institutional campaign, and the Blackman Company, the New York City agency, divided a \$2,000 award with the Vacuum Oil Company for its industrial-products campaign.

Awards of \$1,000 each were given to the following: Frank Irving Fletcher, for text in advertisement of Atlantic City; Marcus & Company, for illustration in an advertisement prepared by Charles A. Hammarstrom; Lennen & Mitchell, New York City agency, for a display line in a Scripps-Howard newspaper advertisement, and Robert A. Holmes, for typography in a Dobbs & Company advertisement.

### Progress Made on Bank-Form Standardization

The movement to standardize bank checks and similar instruments has now been accorded the support of the Post Office Department, according to F. W. Simmonds, deputy manager, the Clearing House Section of the American Bankers' Association. The Post Office Department has put on sale the bank-check envelope requested by the Committee on Check Standardization of the association. This envelope is 3% by 8% inches, with a window opening 1% by 4 inches, 13/16 inch from the bottom and % inch from left margin.

A recent survey covering the operations of the leading manufacturers of checks, drafts, notes, etc., disclosed that about 83 per cent of their output conformed in size with the simplified-practice recommendation issued by the Division of Simplified Practice of the Department of Commerce. This record

### Death of Andrew H. Kellogg

Andrew H. Kellogg, founder of the printing and lithographing concern of A. H. Kellogg Company, of New York City, died in that city on March 8 at the age of seventy-three. Mr. Kellogg was generally credited with having manufactured the first offset press in 1903. He was widely known throughout the printing industry, and he had played a prominent role in its activities ever since he became one of the early members of the Typothetae of the City of New York. When the National Bannerservice Corporation was organized a few months ago, Mr. Kellogg's firm was an important unit of this merger of advertising and printing firms.

### Radiophotos Sped Up by New Process

The Radio Corporation of America reports that the present speed of recording radiophotos will be increased four times by means of a new process just developed. The new method also improves the definition of the image being transmitted, and it is even possible to apply colors according to code directions so that the transmitted picture duplicates the original.

By the new process the transmitted image is recorded on a special wax-coated and heat-sensitive paper developed by Frank G. Morehouse of the corporation's engineering staff. Wax is burned away by fine jets of hot air controlled by the incoming radio signals, after which an ink roller brings out the completed picture. The quadrupled speed of transmitting and recording, and the increased fidelity of the transmitted picture to the original copy, will stimulate a general use of radiophotos wherever speed and accuracy are vital.

### Charles G. Mecham Dies

Charles G. Mecham, vice-president and treasurer of the Duplex Printing Company, Battle Creek, Michigan, died on March 2 at the age of sixty-four.

### U. T. A. Offers Revised "Standard Book on Estimating"

"The Standard Book on Estimating," considered to be the most complete and authoritative text on this most vital of printers' problems, has now been made available in revised edition to the printing industry by the United Typothetae of America. The scope of this work is such that this book should be welcomed by every concern that has ever struck snags in estimating; which is only another way of saying that every printing firm will find this volume truly indispensable.

The various steps in estimating a job are discussed in order of their actual occurrence, starting logically with paper. The way of the grain; samples of kinds; spoilage allowances; comparative weights of the odd-sized sheets—these are some of the paper points covered. Slug composition includes consideration of the point system; piece and square-inch rates; rules for measuring; estimating from typewritten copy; Lullow composition; copy-fitting, etc. Hand composition deals with square-inch methods; comparison of classes; break-up for color; specimens of jobs, and such matters. So it goes for all the other important divisions: monotype composition; makeup; presswork and makeready; press-running; two-color flat-bed work, the flat-bed perfecting presses, and process printing; ink and bronzing; cutting; folding, stitching, and trimming; miscellaneous bindery operations; artwork, engravings, and electrotypes, and complete estimates.

A text of this nature is not subject to an ordinary review. It is not one of a number of works on the same subject and all of roughly similar caliber; it is, definitely and without dispute, the only one of its caliber. As such, the question is not: Shall the printer secure this text or some other? The question is: Shall the printer secure this text or continue to suffer estimating grief? And to the printer, large or small, who would estimate as efficiently as he prints, that question answers itself: He cannot afford to be without "The Standard Book on Estimating." Inquiries should be addressed to the offices of the United Typothetae of America at 173 West Madison Street, Chicago.

### San Francisco Group Protests Envelope Situation

The Printers' Board of Trade of San Francisco on January 26 wrote a letter to Hon. Herbert C. Hoover, then the president-elect, protesting the Government's competition with the printing industry in the imprinting of envelopes and asking Mr. Hoover to initiate ac-

tion, after he had taken office, to terminate this unjust condition. The letter was simply and skilfully written. It quoted a paragraph from a San Francisco publication which summarized all the various steps by which the Government sold the imprinted envelopes for practically nothing; and the letter concluded by reminding Mr. Hoover of his campaign attitude upon governmental competition with private business. This constructive step should be duplicated by every printers' organization now that President Hoover is at the helm, for action is urgently needed.

### Gage Heads Advertising Agency

Harry L. Gage, formerly assistant director of typography with the Mergenthaler Linotype Company, has severed this connection and has become president of an advertising agency, the William H. Denney Company, 461 Eighth Avenue, New York City.

### Dubuque Printer Fifty Years With One Newspaper

On February 9, 1879, away back when Rutherford B. Hayes ruled in the White House, William J. Sullivan became a printing apprentice with what is now the Dubuque (Iowa) *Telegraph-Herald and Times-Journal*. But he soon found his apprenticeship training subject to considerable interference. Hired and fired foremen constituted a fast-

makeup table. At last the young man forced a showdown with the publisher, with the result that he was made temporary and later permanent makeup foreman—and has remained on the job all the way to this rounding-out of a half century of loyal service.

The staff of the *Telegraph-Herald and Times-Journal* did not forget the friendly loyalty that has marked "Sully's" fifty years with the paper. Emil Lungwitz, who himself has served the paper for forty-six years, expressed the force's hearty good wishes to Mr. Sullivan in the presentation of a beautiful gold watch and chain; and he was followed by George Pohl, a keyboard operator of forty years' service, who presented to the veteran, for the staff, a purse of fifty gold dollars.

### Mahl Joins Wright Company

Floyd Mahl, formerly representing Barnhart Brothers & Spindler, of Chicago, in the southern part of Michigan, has become associated with the J. T. Wright Company, of Cincinnati, maker of Wright machines, and will represent this concern for the entire state of Michigan and also for northern Michigan. Mr. Mahl has had wide experience in the printing industry for about a dozen years, four of these having been spent in the sale of printing and binding equipment for the above-



Associates on Dubuque paper present watch and chain, and purse of gold coins, to William J. Sullivan in celebration of his fifty years of faithful service

moving procession through the plant; the new foreman would work for a few weeks and then yield to the lure of potent liquor. Whenever this happened young Sullivan would be shifted to the

mentioned Chicago organization. Mr. Mahl's home is in Detroit, and his broad circle of acquaintances throughout the Middle West will be found invaluable in his new connection.



# Just Before the Sheriff Comes

By CHARLES J. POWERS

**T**HIS article is intended to reach the man who is wondering just how much longer it will be before the creditors close him up, and with the hope that he may glean a little help from what is written. It can be equally well used by any man whose business is not on a sound basis.

It has been my privilege during the last few years to be called into conference with creditors of several printing plants to discuss ways and means of keeping these plants out of the bankruptcy court. The causes of their difficulties seemed to be the following, listed according to importance:

Indifference and lack of ability on the part of the management.

Inadequate bookkeeping and cost accounting.

Plant unbalanced and overequipped.

Very little, if any, selling knowledge.

As concrete examples let me tell you of three plants in distress, and what was done about them. Plant No. 1 produced about thirty thousand dollars' worth of business annually, with approximately forty thousand dollars' worth of partially paid-for equipment. It owed between twenty and twenty-five thousand dollars' worth of debts and had but few accounts receivable, as they had been collected "up to the hilt." This plant had all the four disadvantages enumerated above, although it had been operating for a goodly number of years.

There was practically no bookkeeping, and the cost accounting consisted of not even a workman's time ticket, all jobs being estimated after delivery by the proprietor. The equipment was unbalanced, for the reason that at one time special machinery had been bought to take care of a magazine that had remained hardly long enough to get the machinery well oiled. They issued no advertising and had no salesmen; they simply opened up the front door in the morning and practically let customers set their own prices.

A preliminary survey brought out the fact that it would have taken them years of hard work to break even on their debts, providing the business was well managed. To raise the prices of their work meant a loss of approximately 50 per cent of the business. The proprietor did not want to go out of business, but the creditors needed money, so they began by returning to the manufacturers all the equipment that was only partly paid for, allowing what had been paid on some of the machinery they could still retain.

Other machinery was sold and the creditors received a 15 per cent dividend and expect to get rid of enough equipment to bring it up to 25 per cent, which is perhaps all they will get and more than if they foreclosed.

The proprietor now has a smaller plant that will provide a decent living according to the amount of work coming to him and his ability, and his pride is satisfied that he still carries on a business. If the lesson is worth anything to him his new start will enable him to come back, now that he has been forced to instal sound bookkeeping and cost-accounting methods.

Plant No. 2 had been doing a fairly successful business, and was in much better shape than plant No. 1. The proprietor had dabbled in real estate and other things, tying up the money that should have gone to his creditors. His real-estate ventures did not prove successful and his creditors decided that if he would stick to the printing business there was a good chance of his pulling out of the hole. He agreed to drop his real-estate holdings, and the creditors' committee analyzed his business each month after extending him a little more credit. Apparently this plant is on the way to recovery. However, it must be understood that it was a different individual in charge of this plant, which was the deciding factor with the creditors.

Plant No. 3 was not as bad as either of the other two, but was in a hole simply because its manager had decided to turn a good job plant into a poor cylinder plant with additional equipment, which ate up the profits and put the business in a very bad position. At the time they enlarged the proprietor took in a partner to carry the extra burden, but it did not equalize the situation, so the partner pulled out, taking his share of the business in equipment. This he put in an old established cylinder plant already in need of his equipment, where he fitted in very nicely. The original proprietor went back to his job-press plant, where he is getting a substantial return the same as before.

There are numerous instances every week in every city where it is almost too late to save a concern from bankruptcy. It is unfortunate that these situations are not remedied before they become too bad, as there is nearly always a chance if the proprietor will realize his deficiencies.

Lack of exchange of information between the supply houses is a bad feature, as apparently some printers stall off one supply house after another for years. Another drawback is solely due to the lack of ability on the part of the proprietor or the management. So, if you are faced with a bad situation, why not first sit down and analyze yourself conscientiously?

Do you know how to properly equip your plant for the volume of business you can safely obtain? If not, why don't you seek advice from your competitors, who after all will be your best friends, as they would much rather compete with a successful concern than otherwise? Make your plant balance to fit your requirements and only your requirements. Do you know what your profit or loss is by months? Have you proper bookkeeping and cost-accounting methods? This is absolutely necessary, if it is a true diagnosis of your complaint.

Are you narrow-minded in your dealings with other printers and trade plants who could do your bindery work, machine composition, ruling, and work in other departments that eat up the profit from the departments that are paying? Do you really know how to sell or are you merely giving prices, and how do you know that these prices are correct? Have you ever studied any of the mass of free literature and information that comes to your desk every day regarding selling and manufacturing? Why not take in some good man who understands the angle of the printing business on which you are weakest?

One thing must be done first and foremost: Your plant must be well balanced before you can achieve anything intelligently with your customers. We can only in rare cases control the buying public, *but we can control the manufacture of every piece of printing we do.* I repeat again, it is absolutely necessary to see that your plant is well balanced for profitable production covering the amount of profitable business you can obtain.

Have nerve enough to cut your plant down to properly fit your needs, and your troubles are half over. Do not be afraid to welcome the supply houses that get after you when you do not pay your bills. They are your friends if you can only realize it, as the worst enemy you have is the man who gives you unlimited credit.

# THE INLAND PRINTER WANT ADVERTISEMENTS

J. L. FRAZIER, Editor MILTON F. BALDWIN, Associate Editor

Published monthly by

## THE INLAND PRINTER COMPANY

330 SOUTH WELLS STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 1 EAST 42D STREET

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER  
330 SOUTH WELLS STREET

Vol. 83

APRIL, 1929

No. 1

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Department of the Associated Advertising Clubs of the World; New York Employing Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association.

### SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

### ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements to secure insertion in the issue of any month should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods are required to satisfy the management of this journal of their intention to fulfil honestly the offers in the advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

### FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Bilgrim Street, Ludgate Circus, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence Street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum \$1.50. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order. The insertion of ads. received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of THE INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

### BOOKS AND SYSTEMS

WHY WASTE TIME figuring paper stock by old-fashioned methods when the Printers' Paper Cost Finder does it for you quickly, easily, correctly? Any number sheets, any ream weight, any price per pound; used in 45 states, Canada, Hawaii, Bermuda. Sent on trial. Information free. FITCH BROS., Central City, Nebraska.

BOOKS AND SYSTEMS for printers and publishers. Complete, illustrated catalog free. PORTE PUBLISHING CO., Salt Lake City, Utah.

### BUSINESS OPPORTUNITIES

FOR SALE IN TEXAS—Job printing plant and office supply store in fast-growing city of 10,000 population; only office supply store within a radius of 100 miles; well equipped job plant; liberally patronized by many industrial plants throughout the territory; unusual opportunity to take over an established, growing business; gross business last year over \$26,000, this can be doubled; Franklin price list on most of work; stock company with assets of \$21,000; can buy all for \$20,000, or might consider partner or controlling interest for \$12,000 to man who can take charge; exceptional offer to right man and will bear investigation. A 24.

PRINTING PLANT—UNUSUAL OPPORTUNITY—The net earnings of this plant for last year, which is conceded by all business men to be an off year, was about \$20,000; this is one of the oldest plants in the city, has kept abreast of the times with modern equipment and enjoys the patronage of the leading business houses of the city; we are authorized to negotiate for the sale of the plant in its entirety with responsible people; the price will run in the neighborhood of \$135,000. W. S. RATTRAY & CO., 600 Rowan Bldg., Fifth and Spring Streets, Los Angeles, Cal.

OPPORTUNITY for A-1 mechanical superintendent in established direct-mail and catalog plant, thriving Pacific Coast city; reorganization and expansion under way; present owner retiring; congenial, aggressive associates with well-established sales connections; for a real craftsman, with \$10,000 to invest and with the ambition and ability to develop highest type production facilities, we can show an unusual opportunity; investment fully secured; present volume about \$50,000. All correspondence confidential. A 27.

FOR SALE—Newspaper and job office; new equipment: Model 14 linotype, power cutter, cylinder, jobbers, stitcher, perforator, dustproof cabinets, new type for jobwork; Franklin prices for jobwork; front office well equipped; three towns in one; opening for two other papers. Don't answer unless you have money. CASEY PRINTING CO., Hominy, Okla.

PRINTING PLANT FOR SALE—A fully equipped plant with well-stocked composing room, including linotype machine, cylinder press, automatic and hand-fed galleys, power cutter, folding machine, stitcher, etc., located in the heart of Chicago, doing a business of \$50,000 per year; no one who cannot pay most in cash need apply. A 11.

FOR SALE AT SACRIFICE—Well-established printing business, best reputation, growing Central Texas city, 75,000 population; wonderful outlook; equipment excellent condition; replacement value \$57,000; price \$15,000; reason: owner not a printer. Investigate, sacrifice. P. O. BOX 1032, Fort Worth, Texas.

PRESSMAN desires opportunity to buy into medium-sized job shop; cylinder, vertical jobbers, some Miller experience; good knowledge of stitchers, cutters, punching, etc.; fair compositor; age 40; married. A 20.

FOR SALE—Only exclusive office supply and job printing business in county seat town of 10,000; largest county in Oklahoma; rich oil and Osage Indian country; \$10,000; established nine years. A 9.

\$10,000 WILL HANDLE fine printing plant in Seattle, Washington, with well-established business; total price, including inventories, about \$35,000; five years to pay. A 973.

### FOR SALE

54 YEARS SELLING new and rebuilt machinery and furniture, and new printers' supplies; largest stock high-grade rebuilt and used efficient equipment, mostly obtained from liquidations and mergers; Miehle presses in all sizes; paper cutters, hand-fed or automatic jobbers, cabinets, stones, binding machinery, etc. Tell us your requirements. We are serving especially central states and those west of the Mississippi. THE WANNER COMPANY, 716 S. Dearborn Street, Chicago, Ill.

### Megill's Patent SPRING TONGUE GAUGE PINS

Reg. U. S. Pat. Office



QUICK ON. The universally popular  
Gauge Pin. \$1.80 dozen.

### Megill's Gauge Pins for Job Presses

Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. Circular on request.

THE EDWARD L. MEGILL COMPANY

Established 1870

761-763 Atlantic Ave., Brooklyn, N. Y.

Our registered Trade Mark is on every genuine box. We are the pioneer maker of Gauge Pins and stand back of our products.



Please Mention THE INLAND PRINTER When Writing to Advertisers.

**FOR SALE**—Two 46 by 62, 4/0 spiral-gearred Miehles, with Miehle extension delivery and Dexter feeders on floor, Chicago, at \$1,800 each; send your representative to see these presses and other Miehles in operation or in our shop. **THE WANNER COMPANY**, 716 S. Dearborn Street, Chicago.

**FOR SALE** to close an estate, Harris two-color S-1 commercial press, sheet size 15 by 19, speed to 10,000; also equipped for coupon work, 41 numbering heads and parallel perforator; cost \$7,000, sacrifice for \$3,950. **BURNS PRINTING CO.**, 33 S. Los Robles Avenue, Pasadena, Cal.

**FOR SALE**—We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. **GIBBS-BROWER COMPANY**, 261 Broadway, New York City; 166 West Jackson Boulevard, Chicago.

**FOR SALE**—One Dexter folder No. 6400; will fold from 3½ by 8½ sheet to 14 by 20 sheet, one parallel fold, two angle folds and two parallel folds; good condition. Inquire **FORT WAYNE PAPER BOX COMPANY**, Fort Wayne, Ind.

**PROCESS ENGRAVING MACHINE** for sale; latest model Dumore Automatic; cost \$950, will sell for \$500; used only a short time; equal to new. **MASTER GUILD STUDIOS**, 223 W. Madison Street, Chicago.

**HARRIS AUTOMATIC** printing presses, all models and sizes, single and two-color, rebuilt and guaranteed; prompt delivery, fair prices. **KO-NECKY BROS.**, 252 Pennsylvania Avenue, Brooklyn, N. Y.

**BOOKBINDERS' MACHINERY**—New model National book-sewing machines; also rebuilt machines. Write for particulars. **JOSEPH E. SMYTH CO.**, 727 S. Dearborn Street, Chicago, Ill.

**FOR SALE**—"Achievement in Photo. and Printing," good as new; no reasonable offer refused. **PRINTING DEPARTMENT**, Harding Jr. High School, Steubenville, Ohio.

**FOR SALE**—Two Standard high-speed automatic job presses; rated 2,500 to 3,500 per hour. **EASTMAN KODAK CO.**, Kodak Park, Rochester, N. Y.

**FOR SALE**—Job plant in Maryland, modern equipment, presses, linotypes, etc., inventory \$20,000; good business; good reason for selling. A 21.

**TRY MIDLAND** bookbinding staples; used in both large and small shops. Send postage for samples. **MIDLAND MFG. CO.**, Oelwein, Iowa.

**FOR SALE**—Job printing plant; going concern, central Ohio; cylinder, jobber, lots of equipment, \$1,200. A 12.

**FOR SALE**—40-inch Sheridan "New Model" paper cutter. A 978.

#### HELP WANTED

##### Assistant Superintendent

**ONE OF THE LARGEST** and most successful complete service plants in western New York State, doing high-class work, seeks an assistant superintendent; prefer young man 30 to 40 years; must be experienced stonemason, thoroughly familiar with all shop and bindery operations; a real executive, one who can plan, organize and direct; capable of maintaining harmony in plant yet get things done on time and accurately; only a man of high ideals and a master printer will be considered; in short, one upon whom greater responsibilities will some day be placed and ultimately take important part in active management of business. Give complete details concerning self, training and experience, also present occupation. Can you estimate successfully? Include small photo with application. Your letter will be held strictly confidential. A 28.

##### Composing Room

**WANTED**—Typographer to serve as stylist and type expert on the highest quality of catalog, booklet and advertising work; this position offers a real opportunity for a man—not just a compositor, but one with unusual artistic ability; we prefer a man who is at present employed, but who can appreciate the possibilities of working with a successful and growing institution. If you can qualify for an unusual position, you should answer this ad. A 18.

**WANTED**—Composing-room foreman by large book manufacturing concern; must have knowledge of linotype composition and experience in handling an organization of skilled workmen; non-union. A 999.

##### Miscellaneous

**LEARN LINOTYPING OR INTERTYPING** at home, spare-time study; steady work \$55 a week; the Thaler system of linotype operation, together with a complete all-metal Thaler keyboard given with each course, makes learning easy and interesting. Write now for details and special short-time offer. **THALER SYSTEM**, 24 Legal Bldg., Washington, D. C.

##### Pressroom

**WE HAVE A POSITION** open in Cincinnati for a two-color Miehle pressman, one that can produce the very highest artistic results obtainable on process-color work; only a man with years of experience and possessing a good past record can qualify for this position; the connection will be permanent and calls for an open-shop man only. Give us full details regarding yourself and the salary you desire. A 859.

#### Salesmen

**SALESMEN** who call upon the printing trade to sell on commission basis our improved spring tongue gauge pin; a good proposition for the printing ink salesman. **CHAS. L. STILES**, 64 Hanford Street, Columbus, Ohio.

**PRINTING SALESMAN WANTED**, experienced man preferred; a good opportunity. Write **IHLING BROS. & EVERARD CO.**, Kalamazoo, Mich.

#### INSTRUCTION

**MILO BENNETT'S SCHOOL**—The world's best and one of the oldest; fine intertypes and linotypes, good building and surroundings; practical course at the big school, \$10 per week; correspondence course, with keyboard, \$28; anyone desirous of increasing speed or taking up linotype or intertype operation or mechanism, write for free catalog. **MILO BENNETT'S SCHOOL**, Toledo, Ohio.

**LINOTYPE INSTRUCTION**—Largest linotype school in the country; established 20 years; thousands have attended; the fastest, easiest method of operating; series of lesson sheets; careful individual instruction; favorite school for printers for years; five weeks \$100. Inspection invited. **EMPIRE SCHOOL**, 206 East 19th Street, New York; telephone Gramercy 5733.

#### SITUATIONS WANTED

##### Artist

**AN ARTIST**, with 29 years of sound, practical experience in preparing advertising design, desires to associate himself with printing establishment, assuming charge of all problems in art and design. A 26.

##### Bindery

**BINDERY SUPERINTENDENT** of 14 years' experience looking for something with future; 32 years of age; experienced in pamphlet, hard binding and loose leaf work; A-1 production man with full understanding of piece-work system; also selling experience; be glad to go to any city with reliable firm showing good chance for advancement. A 19.

**BINDERY FOREMAN**, good executive, good producer, long experience in all sorts of bindery work, pamphlet to full bound, including all side lines, operates folding and other machines, wants position anywhere. A 979.

**BOOKBINDER**—All-around bookbinder and expert sheet and book trimmer wants steady position; capable to take care of and run an up-to-date plant. A 16.

##### Composing Room

**COMPOSING-ROOM FOREMAN**—Practical printer of over 20 years as foreman in Chicago and elsewhere, handling \$1,000,000 in printing yearly, open for situation; can get results; go anywhere; union. A 932.

**WORKING FOREMAN**—Pacific Coast only; wants to take charge of plant doing about \$30,000 and eventually buy it or a part interest; prefer plant doing high-class printing. A 10.

**FOREMAN**, compositor, linotype operator, estimator; understands presses, inks, paper and bindery operations. A 23.

##### Executives

**YOUNG MAN**, 29, desires position as assistant to busy executive or as manager of medium-size plant; has nine years' experience in all branches of printing as salesman, estimator, office manager, layout and production; can handle men and get results. A 14.

**MANAGER**—Capable executive of proven ability, especially as organizer, systematizer and efficiency man. A 1000.

##### Foreman

**FOREMAN**, job shop; experienced on railroad, catalog, book and commercial printing; good proofreader, O. K., and follow work through shop; know how to handle men for best results; temperate, reliable, energetic; can furnish references; union. "FOREMAN," Box 191, Topeka, Kan.

##### Managers and Superintendents

**FOREMAN, SUPERINTENDENT OR ASSISTANT**—General experience covers pressman, compositor, stonework, reader, foreman, estimator, buyer of material and supplies, superintendent, customer contact, plant management; desires permanent location in eastern states; qualified to assume full charge of production from receiving and preparing copy to final delivery; a mixer who will work with you and help increase your business; middle age; member various lodges and co-ordinate bodies. A 903.

**Dissipate Static..DOYLE ELECTRIC SHEET HEATER..Prevent Offset**

**Conquer Lint..DOYLE VACUUM SHEET CLEANER..Conquer Dirt**

**Doyle's Brilliant Gold Ink**  
**Doyle's Setswell Compound**

**J. E. DOYLE COMPANY**  
**310 Lakeside Ave., Cleveland, Ohio**

**Doyle's Liquid Reducer**  
**Doyle's Fast Dryer**

Please Mention THE INLAND PRINTER When Writing to Advertisers.



**GENERAL FOREMAN** or superintendent desires position in plant where practical ability is needed; I have 20 years' experience as journeyman and foreman on all classes of printing and different kinds of presses—flat bed or rotary—in some of the largest plants in New York and Chicago; am best adapted on highest grade process-color printing; am a good executive, can handle help and guarantee highest quality and production in any line. A 17.

**THOROUGHLY SEASONED EXECUTIVE**, 38 years of age, available as manager or superintendent; have wide experience in the economical production of catalogs, booklets, direct-by-mail literature; thorough knowledge of estimating and costs; have produced much printing of the higher type; can bring to your plant practical knowledge of all printing problems and the ability to produce at a profit. A 851.

**MANAGER**—25 years' experience, 3 years as owner; compositor with thorough knowledge of presswork, papers, inks, costs, etc.; known for his unusual and high-grade work; willing to invest for mutual satisfaction is established; at present in New York; correspondence invited. Information relative to shop and samples of work will be appreciated. A 15.

**PRINTING SUPERINTENDENT**, now employed in above capacity, desires a new Chicago connection with a reputable house producing highest type of product; have A-1 record and can furnish references of very highest order; salary commensurate with results. Replies held in confidence. A 13.

**PRINTING SUPERINTENDENT**—Practical man of wide experience and proven ability; can take full charge of your plant and give you real production in both quality and quantity in best and most economical manner; have good executive ability; good references; now employed. A 962.

**SUPERINTENDENT**—Young man, on his toes at all times and able to keep work moving, seeks position. A 955.

#### Pressroom

**PRESSROOM FOREMAN**; have had a wide experience on all kinds and classes of work from the cheapest to the very highest quality of fine process-color work; have good executive ability; fifteen years as foreman and know how to run a pressroom as a money-maker. A 939.

**SITUATION WANTED**—Rotary pressman; good makeready and trouble man; any class printing; capable executive in small pressroom; some experience on flats; now live in Maine; will go anywhere; non-union. A 25.

**PRESSMAN-FOREMAN**, cylinders, Kellys, jobbers; expert color process, halftone, publishing, etc.; produce both quality and quantity; steady, reliable. M. TURNER, 6019 Winthrop Avenue, Chicago.

**PRESSMAN**, cylinder, Kelly, platen, halftone and color, desires permanency; varied experience on all classes of work; New England states preferred. A 22.

**CYLINDER PRESSMAN** wants steady position; ten years' experience publication, halftone and color; knowledge of Verticals and Kelly; union. A 950.

**AUTOMATIC JOB PRESSMAN**, production guaranteed; twelve years' experience; go anywhere. Write 324 N. 13th Street, Apt. No. 4, Phoenix, Ariz.

#### WANTED TO PURCHASE

**WANTED TO PURCHASE** Miehle presses, modern styles; also other modern equipment. THE WANNER COMPANY, 716 S. Dearborn Street, Chicago, Ill.

**WANTED**—Press to print roll and folded tickets. Give full description and price. 110 S. Beckley, Dallas, Texas.

#### BUSINESS DIRECTORY

##### Advertising Service

**YOU WIN**—The printing buyer's friendship when you mail informative, entertaining "Tabloid" house-organ monthly; brings results; used by printers for eight years. Details free. WRITERS' STUDIO, Box 528, St. Petersburg, Fla.

##### Air Conditioning and Humidifying Systems

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

##### Bookbinding Machinery

**LATHAM MACHINERY COMPANY**, 1143 Fulton Street, Chicago. BRANCHES: 461 Eighth Avenue, New York City; 531 Atlantic Avenue, Boston; Bourse Bldg., Philadelphia. Wire stitchers, perforators, punching machines, round-corner cutters, tab-cutting machines, numbering machines, embossers, creasing and scoring machines, job backers, standing presses.

#### Brass Rule

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

#### Brass Typefounders

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

#### Bronzing Machines

COLUMBIA PRINTING MACHINERY CORP., 100 Beekman Street, New York City.

#### Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

#### Chalk Relief Overlay

COLLINS "Oak Leaf" chalk overlay paper. The most practical, most convenient and the quickest method of overlay known. Send for free manual, "How to Make Chalk Overlays." A. M. COLLINS MFG. COMPANY, 1518 Walnut Street, Philadelphia, Pa.

#### Composing-Room Equipment—Wood and Steel

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

THE WANNER CO., 716 S. Dearborn Street, Chicago.

#### Counting Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

#### Cylinder Presses

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Kelly Automatic jobber.

#### Die Cutting

SPECIALISTS in steel rule die cutting. FREEDMAN CUT-OUTS, INC., 121-125 West 17th Street, New York City.

#### Easels for Display Signs

ORIGINATORS and manufacturers of the "Stand-Ezy" and "Sta-Splay." FREEDMAN CUT-OUTS, INC., 121-125 West 17th Street, New York City.

EASELS for display signs. STAND PAT EASEL CO., 66-72 Canal Street, Lyons, N. Y.

#### Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern office, 38 Park Row, New York. Send for catalog.

#### Electrotypers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

#### Embossing Composition

STEWART'S EMBOSSEMENT BOARD—Easy to use, hardens like iron; 5½ by 9½ inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

#### Engraving Methods

ANYBODY CAN MAKE CUTS at trifling cost with my simple transferring and zinc etching process; price \$1. Particulars, many specimens and testimonials for stamp. THOS. DAY, Windfall, Ind.

#### Foreign Agents

CASA ITAL. Succ. L. PERGOLA, Via G. Fiamma N. 28, Milan, Italy.

#### Heaters and Humidizers

HUMIDIZERS are the coming thing. Ours are also pure air machines. Write for circular. Also gas and electric heaters, 10 models, efficient and safe. UTILITY HEATER CO., 239 Centre Street, New York.

#### Lithographers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

#### Mounting and Finishing

FROM MAKING the dies and mounting the sheets to assembling and shipping. FREEDMAN CUT-OUTS, INC., 121-125 West 17th Street, New York City.

## CHASES!

ODD SIZES—Brand New—Electric Welded—Made of Highest Grade Steel—Guaranteed for Life  
(These chases are of Silver Bright Steel and only a few in stock of each)

Poster: without cross bar			C. & P. and odd size of			Book: with two cross bars 3 picas wide					
Outside	Inside	Each	Gordon chases	Each		Outside	Inside	Each	Outside	Inside	Each
17½ x 22¼	15 x 20½	\$5.00	8 x 12	8½ x 12½	\$4.00	22 x 28	19½ x 25%	\$15.00	28 x 39%	25½ x 37%	\$18.00
18½ x 22¼	16½ x 20½	5.50	10 x 15	10½ x 15½	4.50	26 x 33%	23½ x 31%	17.00	29 x 40%	26½ x 38%	18.00
19½ x 22¼	17½ x 20½	5.80	12 x 18	12½ x 18%	5.80	26 x 34%	23½ x 32%	17.00	29 x 41%	26½ x 39%	18.00

**SANDBLOM STEEL CHASE CO., 424 South Clinton Street, Chicago, Ill.**

Please Mention THE INLAND PRINTER When Writing to Advertisers.

## Numbering Machines

TYPOGRAPHIC HAND and Special. THE AMERICAN NUMBERING MACHINE CO., Brooklyn, N. Y.; Branch: 123 W. Madison Street, Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

## Offset Presses

COLUMBIA PRINTING MACHINERY CORP., 100 Beekman Street, New York City.

## Overlay Process for Halftones

SIMPLE AND PRACTICAL. Write for samples, terms. Makes halftones print right. DURO OVERLAY PROCESS, 864 Bartlett Avenue, Milwaukee.

FREE MANUAL, "How to Make Chalk Overlays," A. M. COLLINS MFG. CO., 1518 Walnut Street, Philadelphia, Pa.

## Paper Cutters

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

## Perforating, Slitting and Scoring Attachments

THE MYOVER—Perforates, slits and scores while you print; for Kelly presses; satisfaction guaranteed. MYOVER-STRYKER & COMPANY, Fredonia, Kansas.

## Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern office, 38 Park Row, New York. Send for catalog.

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

## Plateless Process Engraving and Embossing

UGOLAC for engraved and embossed effects without plates or dies. Raising machines with motor. Gas oven \$165.00, electric oven \$195.00. Compounds gloss and dull \$2.50 lb.; gold and silver \$4.50 lb. Manufactured by HUGH LACHENBRUCH, 18 Cliff Street, New York.

## Printers' Machinery and Supplies

THE WANNER CO., 716 S. Dearborn Street, Chicago. New, rebuilt and used equipment. Materials and outfits. Send for our Bulletin.

## Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SON MFG. CO., 636-720 Sherman Street, Chicago; also 514-516 Clark Avenue, St. Louis; 88-90 S. 13th Street, Pittsburgh; 706-708 Baltimore Avenue, Kansas City; 274-276 Trinity Avenue, S. W., Atlanta, Ga.; 629 South Alabama Street, Indianapolis; 1316 Patterson Avenue, Dallas, Tex.; 721-723 Fourth Street, S., Minneapolis, Minn.; 1025 W. Fifth Street, Des Moines, Iowa; East and Harrison Streets, Springfield, Ohio; 1432 Hamilton Avenue, Cleveland, Ohio; 223 W. Ransom Street, Kalamazoo, Mich.; 4391-93 Apple Street, Detroit, Mich.; 911 Berryhill Street, Nashville, Tenn.

## Printers' Supplies

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

## Printing Material

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

## Printing Presses

DUPLEX PRINTING PRESS CO., stereotype rotary presses, stereo, and mat.-making machinery, flat-bed presses. Battle Creek, Mich.

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Klymax Feeder Units.

## Punching Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

## Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

## Roughing Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

## Saw-Trimmers

EMPIRE TYPE FOUNDRY, Delevan, N. Y. Empire No. 9 is the only saw-trimmer that will also successfully grind paper-cutter knives.

## Spring Tongue Gauge Pins

AN INTRODUCTORY OFFER—Six improved spring tongue gauge pins, \$1.00; twelve for \$1.65. Your money back if not satisfied. CHAS. L. STILES, Sta. F, Columbus, Ohio.

## Steel Composing-Room Equipment

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

## Tags

TAGS! Quick delivery, high quality and lowest trade prices. Send us your quotations and ask for samples. THE DENNEY TAG COMPANY, Inc., West Chester, Pa., the largest exclusive tag manufacturers in America.

## Typefounders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material—the greatest output and most complete selection. Kelly presses, Kelly automatic jobbers, Klymax feeder units. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress St.; New York, 104-112 E. 25th St.; Philadelphia, 13th, corner Cherry St.; Baltimore, 109 S. Hanover St.; Richmond, 11 Governor St.; Atlanta, 192-96 Central Ave., S. W.; Buffalo, 327 Washington St.; Pittsburgh, 323 Third Ave.; Cleveland, 15 St. Clair Ave., N. E.; Cincinnati, 646 Main St.; St. Louis, 9th and Walnut Sts.; Chicago, 517-519 W. Monroe St.; Detroit, 557 W. Larned St.; Des Moines, 313 Court Ave.; Kansas City, 10th and Wyandotte Sts.; Minneapolis, 421 4th St.; Denver, 1621 Blake St.; Los Angeles, 222-26 S. Los Angeles St.; San Francisco, 500 Howard St.; Portland, 47 Fourth St.; Spokane, West, 310 First Ave.; Milwaukee, 125 Second St.

CONTINENTAL TYPEFOUNDERS ASSOCIATION, INC., 216 East 45th St., New York City. General headquarters for all European types and Goudy faces. Stocked in Boston, Cleveland, Detroit, San Francisco. Agents Baltimore, Richmond.

NORTHWEST TYPE FOUNDRY, Minneapolis, Minn. Makers of foundry type. Write for specimen sheets.

## Wire Stitchers

AMERICAN TYPE FOUNDERS CO.—Boston wire stitchers.

## Wood Goods—Cut Cost Equipment

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

CARDBOARD  
...EASELS

You spend good money for advertising cut-outs or counter merchandise displays. It is economy to use the Stand Pat Easel, with special lock feature which insures it against falling down and relieves the strain the ordinary easel encounters. The Stand Pat Easel will outlive your display card. Write for samples today.

STAND PAT EASEL CO., 66-72 Canal St., Lyons, N. Y.

...THERE IS A WESTON PAPER FOR ANY USE THAT DESERVES THE BEST.

WRITE FOR SAMPLES

*Byron Weston Company*

DALTON, MASSACHUSETTS



THE WING ALUMINUM MAILER will increase the efficiency of your mailing room

Let us tell you more about the label pasting system of addressing

CHAUNCEY WING'S SONS, GREENFIELD, MASS.

## MBOSSING

Patented thruout the world

WITH DOLLARS IN IT FOR THE PRINTER

Ready to run in five minutes on the light Automatic Press

No "makeready" as Die and Counter are made simultaneously

FOR ALL KINDS OF COMMERCIAL WORK

Particulars on receipt of card or letterhead

ELLIS "NEW METHOD" EMBOSSEING CORP., (Dept. I) 141 W. 36, New York City

Agents: American Type Founders Company, Everywhere

The New HOE SUPER OFFSET PRESS has a normal running speed of 3,600 an hour

Size 41 x 54

R. HOE & CO., INC., 504 GRAND ST., NEW YORK

Please Mention THE INLAND PRINTER When Writing to Advertisers.



### Farm Products Bond

Turning waste into profit has long been the hobby of big business. Logically, the farmer aims to pursue the same course and will welcome co-operation by all who would promote greater rural prosperity. To this end we offer **FARM PRODUCTS BOND**, made of approximately 70% cornstalk pulp. It is suitable for letterheads and envelopes, and the hundreds of firms already using it are gaining friends through its use. *Publishers of country newspapers, farm papers and house organs may now also obtain through us newsprint made from cornstalk pulp, basic weight, 32-lb. — available in rolls or sheets. We invite inquiries relative to cornstalk papers.*

**Bradner Smith & Co.** [P A P E R] 333 S. Desplaines St.  
[MERCHANTS] Chicago, Illinois



# BUCKEYE COVER

## *Has Everything*

In Buckeye Cover alone the printer finds all the characteristics desirable in a good cover paper—strength, embossing qualities, printability, surface interest, color range, uniformity.

The most desirable finishes are offered, but they are neither bizarre nor freakish. The printer never finds that his design will not work on Buckeye.

Widespread knowledge that these claims are true has been gained by the printers and advertisers of America through long experience in the use of Buckeye Cover.

On this knowledge rests the great prestige of Buckeye Cover and its generation-old leadership in cover paper sales.

Buckeye Cover is an established standard—always in good form, yet lower in cost than most cover papers.

Sound work, beauty and customer satisfaction are best insured by the use of Buckeye Cover.

*Companion Papers:* Buckeye Text, antique, deckle edge, of great charm. Beckett Cover, of fine appearance and low cost. Beckett Text, giving character to printing of moderate price. Beckett Offset, for superior offset work.



THE  
BECKETT PAPER COMPANY

*Makers of Good Paper in Hamilton, Ohio, Since 1848*





THE NATION'S BUSINESS PAPER

# HOWARD BOND

WATERMARKED

IF YOU WANT "EXTRA IMPRESSIONS"  
TRY HOWARD BOND

MANY printers have found that a thousand or two extra impressions per press per day will do much to increase net profits. Howard Bond adds extra impressions because it does not curl, goes through the presses easily, is uniform in size and weight and has a surface of unusual possibilities for good printing.

Write on your business stationery for a copy of the new Howard Bond Portfolio of three-color Letter-heads printed in different color combinations on each of the thirteen colors of Howard Bond.

HOWARD WOVE   HOWARD LAID   HOWARD LINEN  
HOWARD RIPPLE   HOWARD MIMEOGRAPH  
HOWARD LEDGER   HOWARD ENVELOPES  
13 LB. HOWARD BOND FOR AIR MAIL

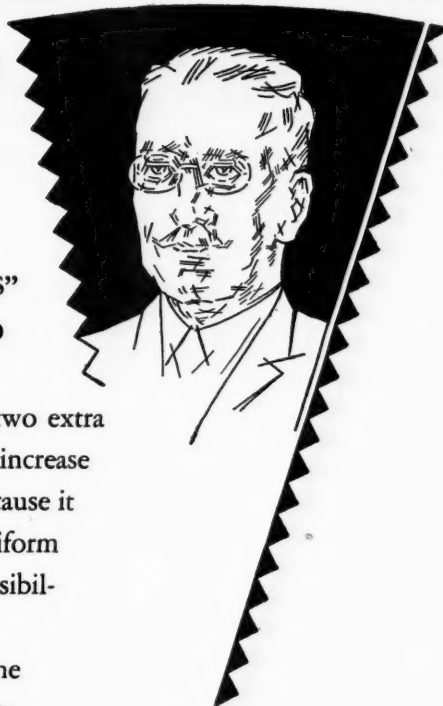
*Compare It! Tear It! Test It!*  
*And You Will Specify It!*

## THE HOWARD PAPER COMPANY

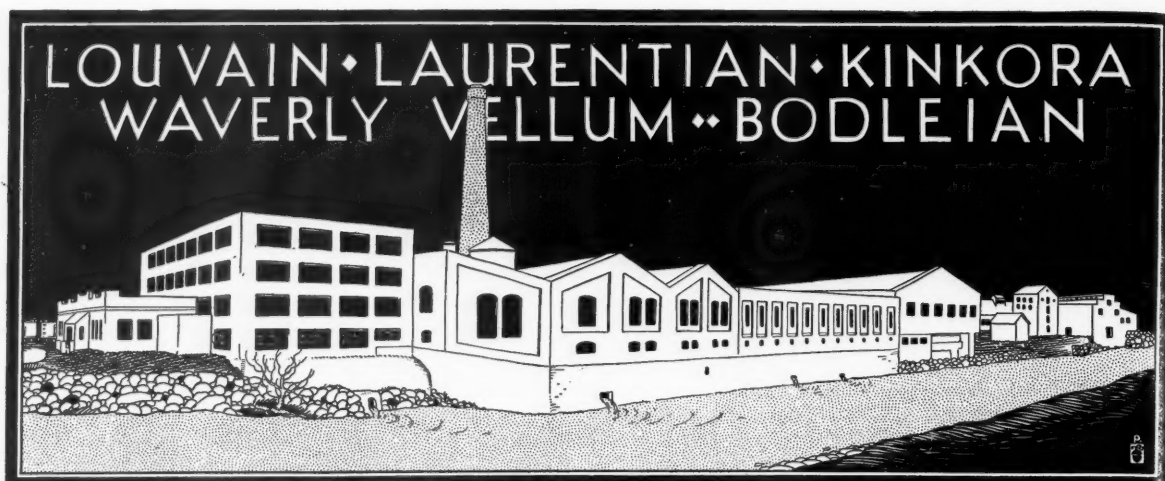
URBANA, OHIO

Western Sales Office:  
Otis Building  
10 So. La Salle Street  
CHICAGO

Eastern Sales Office:  
Court Square Building  
No. 2 Lafayette Street  
NEW YORK



LAI  
WOVE  
LINEN  
RIPPLE  
MIMEOGRAPH  
ENVELOPES  
LEDGER



**Since 1866**

• • • • **H**ERE is an old paper mill with

the wisdom of age upon its shoulders but with the spirit of youth in its veins . . .

making paper since 1866—making fine papers for three-quarters of a century . . .

a mill old in service, old in experience, old in the knowledge of fine paper making,

but a mill young in ideas, young in spirit, young in vision . . . with a line of papers

every one of which fits a modern need, supplies a modern demand for *fine paper*

*at a moderate cost.*

• • • • **I**F you are not now thoroughly acquainted with  
the Reading lines, you will be interested to have a complete showing of  
our papers—Louvain, Laurentian, Kinkora, Waverly Vellum, Bodleian.

**READING PAPER MILLS, READING, PA.  
MAKERS OF QUALITY PAPERS SINCE 1866**

**READING • PAPERS**

LOUVAIN BOOK, LOUVAIN COVER, LAURENTIAN DECKLE EDGE BOOK, KINKORA  
TEXT AND COVER, WAVERLY VELLUM AND BODLEIAN DECKLE EDGE BOOK





*The Quality Air!* There is a right sort of a dress for every printed form. Even the lowly billhead and statement need never be slovenly or commonplace while there is so good a rag-content, watermarked paper as GLACIER BOND. The reasonable price of this paper is its big feature, but it is just as well liked by printers and users for its performance and appearance. Made in white and eight colors. Stocked by distributors listed below, ready to serve you at a saving.

# Glacier Bond

*{ Use envelopes to match your stationery }*

## DISTRIBUTORS

ALBANY, N. Y.....Potter-Taylor Paper Corp'n  
BALTIMORE, MD.....J. Francis Hock & Co.  
BOISE, IDAHO.....Blake, Moffitt & Towne  
BOSTON, MASS.....Stone & Andrew Co.  
BUTTE, MONT.....Minneapolis Paper Co.  
CHICAGO, ILL.....Marquette Paper Co.  
CLEVELAND, OHIO.....Cleveland Paper Co.  
DES MOINES, IOWA.....Carpenter Paper Company of Iowa  
FARGO, N. D.....Western Newspaper Union  
FRESNO, CALIF.....Blake, Moffitt & Towne  
LOS ANGELES, CALIF.....Blake, Moffitt & Towne  
LOUISVILLE, KY.....Southeastern Paper Co.  
MILWAUKEE, WIS.....The E. A. Bouer Co.  
MINNEAPOLIS, MINN.....Minneapolis Paper Co.  
NASHVILLE, TENN.....Clements Paper Co.  
NEW HAVEN, CONN.....Stone & Andrew Co.  
NEW YORK CITY.....F. W. Anderson & Co.

OAKLAND, CALIF.....Blake, Moffitt & Towne  
PHILADELPHIA, PA.....Molten Paper Co.  
PHILADELPHIA, PA.....Satterthwaite-Cobaugh Co.  
PHOENIX, ARIZ.....Blake, Moffitt & Towne  
PITTSBURGH, PA.....Brubaker Paper Co.  
PORTLAND, ORE.....Blake, Moffitt & Towne  
PROVIDENCE, R. I.....Stone & Andrew Co.  
RICHMOND, VA.....Richmond Paper Co.  
SACRAMENTO, CALIF.....Blake, Moffitt & Towne  
ST. PAUL, MINN.....E. J. Stilwell Paper Co.  
SALEM, ORE.....Blake, Moffitt & Towne  
SAN DIEGO, CALIF.....Blake, Moffitt & Towne  
SAN FRANCISCO, CALIF.....Blake, Moffitt & Towne  
SAN JOSE, CALIF.....Blake, Moffitt & Towne  
SANTA ROSA, CALIF.....Blake, Moffitt & Towne  
SPRINGFIELD, MASS.....Stone & Andrew Co.  
TACOMA, WASH.....Tacoma Paper & Stationery Co.


*"Note the Tear and Wear as well as the Test"*

# NEENAH

## PAPER COMPANY

*Neenah, Wisconsin*

OLD COUNCIL TREE BOND  
SUCCESS BOND  
CHIEFTAIN BOND  
NEENAH BOND

Check the  Names

GLACIER BOND  
STONEWALL LINEN LEDGER  
RESOLUTE LEDGER  
PRESTIGE LEDGER

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes



Please Mention THE INLAND PRINTER When Writing to Advertisers.

..... Pancaked, but



*Ample stocks of News, Sulphite Bonds,  
Enamels and Ledgers on hand at present*

THE  
SABIN ROBBINS

# ut Still the Ace of Aces

..... *So it is*  
*with fine printing papers*

The most popular hero of the century looked out the cabin window of his airplane and saw that a wheel was missing from the landing gear. In the rear seat of the cabin was his fiancée, and the situation called for his greatest exhibition of courage and flying skill.

You know the rest. The plane turned over as he had predicted, but so expert was his handling of the controls, and so completely had he anticipated the exact nature of the crash, that she escaped without injury and he with only a minor shoulder dislocation. On that day the world had another good reason to applaud this immortal knight of the skies.

In a similar way, little accidents in a paper mill cause the finished color to be a fraction too light or too dark. Again the sheet may be a trifle too wide, too narrow, too heavy, or slightly underweight, or there is stock left over after the customer's order has been filled and this necessitates an overrun.

Good papers, all of them! The trade calls them mills' jobs—odds and ends of perfect quality, but the quantity is

too small to bother with trying to move through the regular paper merchants' channels. Instead, they are shipped to Sabin Robbins, who disposes of them, usually at 30 to 50 per cent under the market quotation, to progressive printers from Coast to Coast.

That is why Sabin Robbins' service is an economic asset to both the printing and the paper trade—and if you are not using Sabin Robbins papers on special jobs, you are overlooking one of the best business-getting and profit-building forms of service available to any printer, large or small.

♦ ♦ ♦

#### A NEW SERVICE FOR YOU

Telephone the nearest SABIN ROBBINS division at our expense. REVERSE THE CHARGES. Make your inquiries and place your orders. Make any test you like with any shipment (with the exception of actually printing more than test samples). If you are not satisfied in every way, at the price you pay, pack it up and ship it back. We'll pay the freight BOTH WAYS!



*It*  
*will pay you!*

The regular weekly mailings of samples of SABIN ROBBINS' paper-mills jobs bring EXTRA SAVING and EXTRA PROFIT on special jobs to thousands of printers. If you are not getting them it will pay you to write now. —No obligation.

## THE SABIN ROBBINS PAPER CO., CINCINNATI

*Stock carried in:*

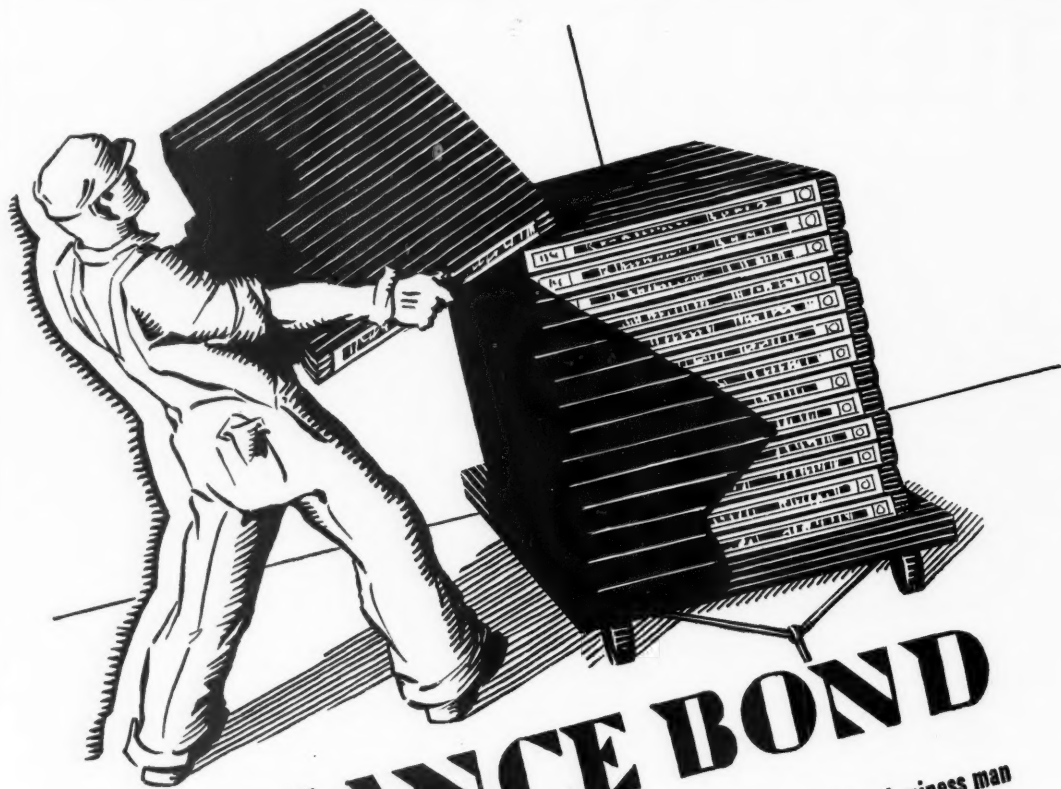
(ESTABLISHED IN 1884)

Cleveland, Pittsburgh, Detroit, Philadelphia, St. Louis and Los Angeles Divisions

# SPAPER COMPANY

Please Mention THE INLAND PRINTER When Writing to Advertisers.





# RADIANCE BOND

To our friends, the stationers, printers and lithographers, we submit that the business man of today buys as good as he can afford to in business stationery as in other things. If he buys cheap stationery he advertises the fact that cheap stationery is the best that he can afford and no business man wants to do such advertising. Show your patrons RADIANCE BOND first. Show them this paper of standard quality. If they do want better stationery those who can afford it will buy it.



## GILBERT PAPER COMPANY, Menasha, Wis.

### DISTRIBUTORS

Birmingham, Ala.  
Chicago, Ill.  
Dayton, Ohio  
Detroit, Mich.  
Memphis, Tenn.  
Milwaukee, Wis.  
Minneapolis, Minn.  
New York, N.Y.

Sloan Paper Company  
Bradner Smith & Company  
Buyer's Paper Company  
The Paper House of Michigan  
Tayloe Paper Company  
Bradner Smith & Company  
Swartwood Nelson Paper Co.  
Bishop Paper Co., Inc.

New York, N.Y.  
Oakland, Cal.  
Philadelphia, Pa.  
San Francisco, Cal.  
Spokane, Wash.  
St. Louis, Mo.  
St. Paul, Minn.  
Tulsa, Okla.

Green, Low & Dolge, Inc.  
General Paper Company  
Garrett-Buchanan Company  
General Paper Company  
Spokane Paper & Sta. Co.  
Baker Paper Company  
Inter-City Paper Company  
Tayloe Paper Company

Kansas City, Mo. Birmingham & Prosser Co.



## The Timid Salesman and the Bold Booklet

A GOOD SALESMAN can do many things that a printed booklet cannot do. But in fairness to good printing, there are certain places where a good booklet has advantages over an untrained salesman.

A good piece of printed salesmanship is never timid. It is never frightened by the buyer's indifference, never deceived by the buyer's hints that he can get a better price elsewhere.

The printed message is not oppressed by the fear of losing an order. It never hesitates, never stammers, never looks at its watch, never forgets what it was told to say. It is never upset by telephone interruptions, never looks for a place to deposit a half-burned cigar.

A good booklet never lets the subject be changed, never gets led into a discussion of a competitor's goods, and never forgets to go promptly when the interview is over.

Your salesman's work may be divided into four parts: introducing the line, interesting the buyer; arousing his desire; closing the sale.

Good printing—booklets, folders, broadsides—can do the first and the second, and part of the third—and reduce the time it now takes your salesman to do the

fourth. Less time per call means more calls. More calls mean more orders.

Good printing used persistently is the most effective help you can give your salesman, and the most economical means you can use to cut down your selling costs.

Good printing does not have to be trained by bitter experience. The experience of your printer if he specializes in high-grade work is sufficient to keep you from the pitfalls caused by poor paper or too hasty work.

Better printing is a combination of the work of better printers and better paper. It is simple to employ the first; it is easy to select the second. In fact, the employment of a good printer means that you will certainly have your work done on printing paper of known and standard quality.

The simple way to prepare effective direct advertising is described in a series of books published by S. D. Warren Company. These books are known as the "More Business Series." You can obtain them, without cost, from any distributor of Warren's Standard Printing Papers, or by writing direct.

S. D. WARREN COMPANY, 101 Milk Street Boston, Massachusetts

# WARREN'S

## STANDARD PRINTING PAPERS

*Warren's Standard Printing Papers are tested for qualities required in printing, folding, and binding*

# They Reach for the Best



**H**ANDS that handle the country's business pass up mediocre and shelf-worn catalogs to reach for the best when there is buying to do from printed pages.

The contents of a book or catalog are no better than its cover. Fine words, costly plates, expensive printing all go to waste when the cover goes to pot. Burk-Art\*processed covers insure long life for books and catalogs throughout the months or years of their usefulness. In addition, Burk-Art\* Covers command attention—the kind of attention your catalog deserves.

Let us show you what Burk-Art\* Covers will do for your next book or catalog.

\*Burk-Art is the name of a process for embossing and coloring binding fabrics to produce book and catalog covers of unusual beauty in color, texture and design.

DEMAND  
***Burk-Art***  
PROCESSED  
COVERS

---

**THE BURKHARDT COMPANY, INC.**  
LARNED STREET AT SECOND • DETROIT, MICHIGAN

---





"BOND PAPER—oh, yes, when we want frills and ribbon on a document—when we want to write an important sounding letter on a paper that rattles." How many men have that impression?

Another Humpty Dumpty idea is due for a fall—for Caslon Bond is coming into every-minute usage.

Men who never go to work without a fresh shirt readily understand the value of dressing their printed matter—their outside selves—in freshly starched garments also. Caslon Bond brings the trim colors and crispness of bond paper quality within pocket-book reach, makes it possible to do this.

Here's watermarked quality, all sizes, colors and weights, the recognition that a famous name and advertising brings, and at a price of 2 to 4 cents a pound less than anything like it on the market.

Send for a copy of "*Hidden Gold in the Bond Field*" and learn the economic story that has made this possible.



Business houses that have tried Caslon Bond have adopted it for every day usage, realizing that another product has been made popular priced by quantity production. Ask your paper merchant for test sheets.

# CASLON BOND



*a popular priced paper  
for a workaday world*

THE MUNISING PAPER COMPANY ~ MUNISING, MICHIGAN



## The Stamp of Approval....



"ONLY  
KERATOL"

That was the answer by a large buyer\* of standards and special colors. We had asked him who, in his opinion, had the finest reputation for producing the most accurate color matches.

His experience was based on years of buying during which time he had at various times tried all the manufacturers of artificial leather.



### Accuracy No Accident

This accuracy in color matching is not accidental, but one of the results of training color men and chemists. The Keratol Laboratory maintains a staff of technicians who are not only skilled in color, but who analyse all the ingredients used in the manufacture of Genuine Keratol. They keep a constant check on every quality produced. They are our means of guaranteeing standardized and satisfactory stock.



*These effects are measurably reflected in the thousands of flawless yards of*

## The Keratol Company

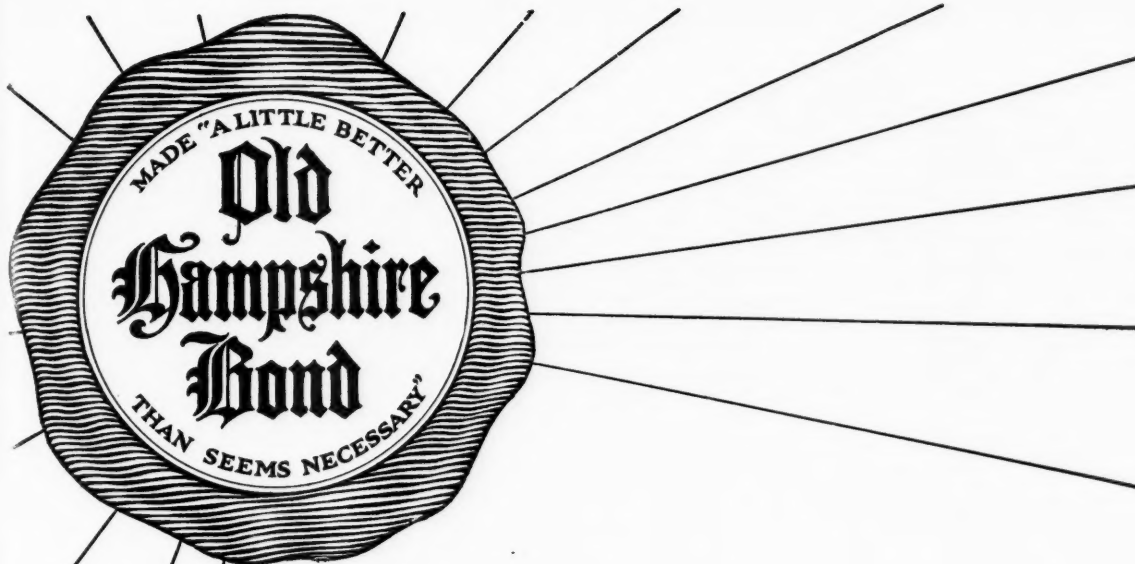
192 Tyler Street

NEWARK, NEW JERSEY



\* NAME FURNISHED ON REQUEST

OFFICES AT NEW YORK CHICAGO LOS ANGELES



# Crisp...Crackling is this rag paper!

*It's made from sturdy, youthful  
fibres of cotton and linen*

MANY printers have found—to their sorrow—that the term “rag paper” often means bond stocks barely above the cheap sulphite grades. These “rag papers” contain but a small amount of rag . . . and old, worn-out rag at that.

If you want superb printing and writing qualities . . . real strength and beauty . . . you must use paper made with the long, strong *new* fibres of cotton and linen.

Every Old Hampshire Bond job that comes off your press is neater . . . finer. It supplements and enhances the work of the good printer, enables him to display his handicraft in a more superior fashion. You will find delight in working with rag paper made as rich . . .

as strong as Old Hampshire Bond.

The reason for this is simple . . . it is no trade secret of ours.

Here are facts. The rags used in Old Hampshire Bond are the clippings that come from shirt factories, and other manufacturers that make articles of fresh, clean cotton and linen. New, sturdy, hard to tear—these rags have not been worsted in service. They are the *secret* of the remarkable richness and strength and the marvelous crisp and crackle of Old Hampshire Bond.

For business stationery, documents, fine booklets and folders, Old Hampshire Bond remains unexcelled. The printer who uses it may rest assured with the knowledge that it is the best bond paper available.

## Old Hampshire Bond

HAMPSHIRE PAPER COMPANY - SOUTH HADLEY FALLS, MASS.



PARSONS'

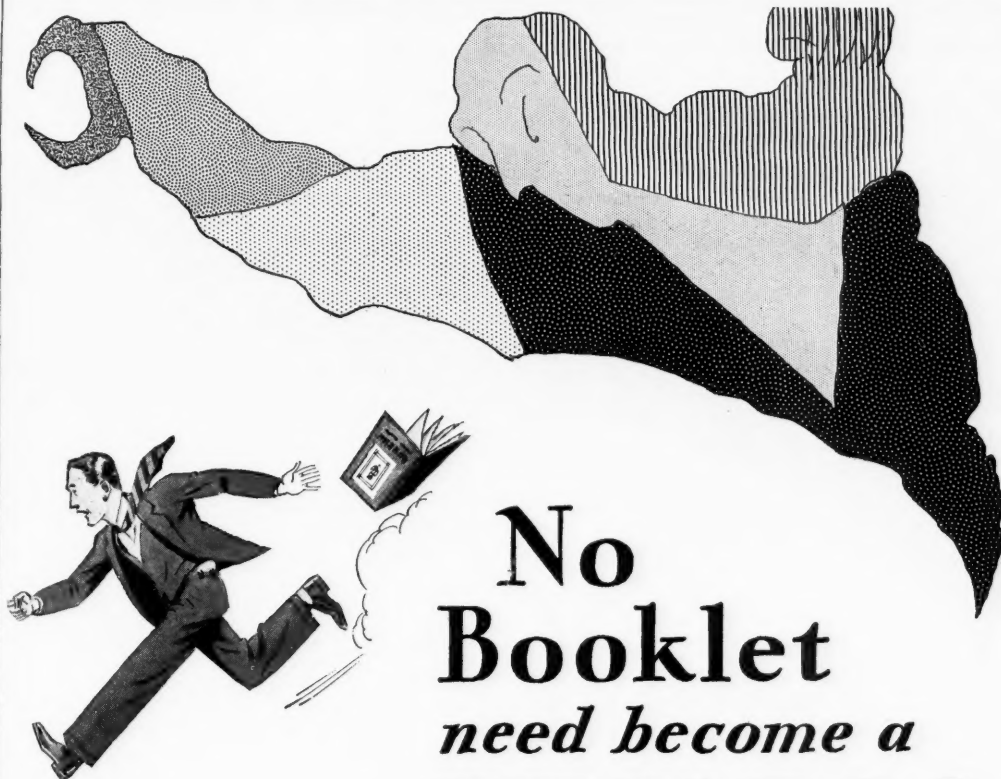
# Gothic

*The Golden Mean  
of Business Papers*



PARSONS PAPER COMPANY  
HOLYOKE · MASSACHUSETTS

# Bond



# No Booklet *need become a* BUGABOO

"WHY do you look at me in that tone of voice?" asked the old time stage comedian. Printing *does* look at you and growls in a booming bass, "Get one of these bargain overcoats for burly he-men." Or it assumes a feminine treble and lisps in a shy, shrinking-violet sort of tone: "*She hesitated to tell her dearest friend—oh, dear, why must I speak about it now?*"

Pity the advertiser who gets things mixed—whose delicate halftones fill up and become bold and masculine, who misses his

guess on paper, and gets a sporting goods sale on virginal pink paper.

No booklet need become a bugaboo, need make you want to leave home.

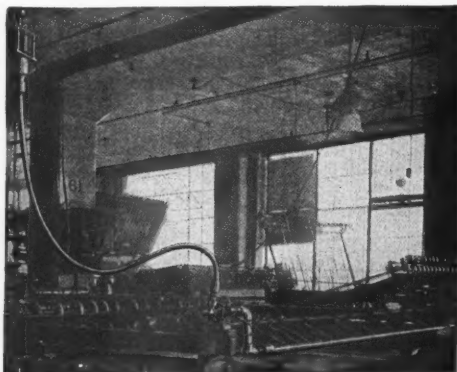
Seaman will gladly advise you on what range of paper to use for your job that will reproduce perfectly. The most delicate shadows, or boldest color effects can be brought out perfectly and truthfully.

Dummies and test sheets supplied on request, insuring work that will satisfy you when the job comes rolling home.

## SEAMAN PAPER COMPANY

CHICAGO	411 West Ontario Street
NEW YORK	200 Fifth Avenue
ST. PAUL	1507 Pioneer Bldg.
MINNEAPOLIS	515 Washington Avenue
MILWAUKEE	1st Wisconsin Nat Bank Bldg.
BUFFALO	93 Mississippi St.
DES MOINES	425 W. Grand Ave.
PHILADELPHIA	815 Atlantic Building
ST. LOUIS	1006 Clark Avenue

# SEAMAN PAPERS



One of Seventeen Craig Devices at University Press, Cambridge, Mass.

## A New Way To Speed Up Direct-Mail Printing

This throws new light on troubles with rush orders. On why pressroom costs often exceed your estimate figures—why jobs are not delivered on schedule.

A remarkable automatic device increases press speed 14.28%. This is the average gain of 1,537 shops using it. Also these shops have killed static completely. The Craig eliminates slip-sheeting as well as static. Direct-mail advertisers are looking for the slip-sheeting charge. So it is getting more difficult to win their business.

So shops like John P. Smith Printing Co., Rochester; Magee Bros., Piqua, Ohio; L. N. Jenkins, Richmond, Va.; University Press, Cambridge, Mass., produce direct-mail printing with the Craig. They get that clean, bright appearance advertisers want. They run full color; the automatic Craig "bakes" the ink by automatic drying. So the luster and brightness are kept. Letting a job "set" evaporates the oil in the ink. That makes the job dull and dingy. It is like an automobile painted by a "job" painter compared with a new car. Anybody can tell the difference.

Some of your customers want bright, clean-cut impressions run full color. Also you want the business of others like them. The Craig device will help you.

### ACCEPT 30 DAYS FREE TRIAL

You can use it 200 hours—30 days—at our risk. This is our offer. There are no down payments, no contracts. Just send us the coupon. We will send you the 30-day test plan. Also some surprising figures on press costs, with pictures of prominent shops you know showing how they use the Craig. Send the coupon.

## Craig Sales Corporation

DEPT. I. P. 4

636 GREENWICH ST. NEW YORK CITY

CRAIG SALES CORP., Dept. I. P. 4  
636 Greenwich St., New York, N. Y.

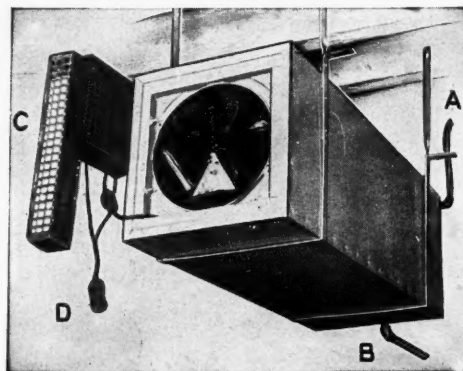
Please forward details of your 30-Day FREE Trial Plan for our consideration.

NAME \_\_\_\_\_  
FIRM \_\_\_\_\_  
ADDRESS \_\_\_\_\_

# Humidizer

designed wholly for

## THE PRINTING INDUSTRY



UTILITY HUMIDIZER

A, water supply; B, drain; C, control; D, light connection

It does not spray nor sprinkle.

It does purify the air, stopping coughs and colds.

Conditions paper, stops stretching, shrinking and offsetting, improves rollers, saves ink, absorbs dust, bronze powders, fumes, saves coal, kills static, saves times, reduces profanity, and adds to profits. Write for estimates for equipping your plant.

## WHAT OTHERS SAY:

"They have eliminated static electricity and the paper does not change size . . . get much better register . . . subject to less colds."  
—Gridley-Downey Company, Orange, Mass.

"The Utility Pure Air Humidizer has been very satisfactory. Has operated continuously for over a year without interruption. Raises the humidity 20 to 30 degrees. . . Have recommended it highly to several of our friends."—Champion Coated Paper Co.

"Your method of supplying moisture to the air is superior to a spray system. We place the Humidizer on wheels and move to any place where trouble is experienced."—Technical Trade School, Pressmen's Home, Tennessee.

"With the fan running at 1,150 R.P.M., the machine delivered 720 cubic feet of air per minute, the equivalent of recirculating the air in a room of 10,000 cubic feet four times per hour. At the end of two hours there was no sign of dust coming through. In 20 minutes the humidity was raised 25%. There is a saving of coal for heating, and removal of the cause for many colds and throat irritations."—Engineers' Report. Copy on application.

## Low-Cost Moistening

For humidizing in paper-box factories, warehouses, and places where pure air is not needed, a low-priced system of using waste steam under control is offered. Write for particulars.

## Electric Sheet Heaters, Safety Gas Heaters for Printing Presses

All the popular types, with or without automatic cut-offs. Either the safe reflector type or open-flame burners. For Vertical, Horizontal, and Kelly presses we supply two rows of heat when desired.

All machines patented by Charles H. Cochran

## UTILITY HEATER CO.

239 Centre St. (Phone Canal 2989) New York City





## ...Tell your customers WHY ADIRONDACK BOND escapes the waste-baskets

Tell them that people like to read letters on clean-cut paper that looks attractive and FEELS attractive... Tell them that tub sizing gives Adirondack Bond a better printing surface, a better writing surface, and a surface that doesn't "rough-up" under the eraser... It will also help your sales



to let customers know that it is made by the world's largest manufacturers of paper, from Adirondack spruce, with the help of clean, sparkling water from Adirondack lakes and springs. Made in white and eight colors... Also makers of Adirondack Ledger and Adirondack Bulletin.

## Adirondack Bond

(Tub Sized)

Another Certified Product of

### INTERNATIONAL PAPER COMPANY

Main Sales Office: 100 East 42nd Street, New York, N. Y.

Branch Sales Offices: Boston, Chicago, Pittsburgh, Atlanta, Philadelphia

#### — D I S T R I B U T O R S —

W. H. Smith Paper Corporation . . . . . Albany, N. Y.  
The Barton, Duer & Koch Paper Co. . . . . Baltimore, Md.  
John Carter & Company, Inc. . . . . Boston, Mass.  
Globe Paper Company, Inc. . . . . Boston, Mass.  
Whiting & Cook, Inc. . . . . Chicago, Ill.  
John Carter & Company, Inc. . . . . Hartford, Conn.  
Carpenter Paper Co. . . . . Los Angeles, Cal.  
Thomas Barrett & Son . . . . . New York, N. Y.  
Harris & Paul Paper Company . . . . . New York, N. Y.

R. C. Kastner Paper Company . . . . . New York, N. Y.  
The Seymour Company . . . . . New York, N. Y.  
Walker-Goulard-Plehn Co., Inc. . . . . New York, N. Y.  
Atlantic Paper Company . . . . . Philadelphia, Pa.  
Paper Mills Agency, Inc. . . . . Seattle, Wash.  
Shaughnessy-Kniep-Hawe Paper Co. . . . . St. Louis, Mo.  
Norman F. Hall Company . . . . . San Francisco, Cal.  
The Barton, Duer & Koch Paper Co. . . . . Washington, D. C.  
Clarke Paper Company . . . . . Wheeling, W. Va.

Envelopes of Adirondack Bond are made and supplied by the Old Colony Envelope Company, Westfield, Mass.

# CARMICHAEL RELIEF BLANKETS

(Patented)

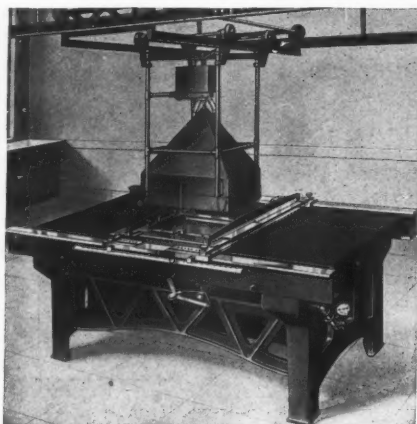
Write for Booklet and Price List

## CARMICHAEL BLANKET CO., Atlanta, Georgia

Pacific Coast Sales Office: 122 FRONT STREET, SAN FRANCISCO, CALIFORNIA

Cylinder Presses, Platen Presses, Rotary Presses... or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when Carmichael Relief Blankets are used.

## DIRECTOPLATE



Composing Machines make better offset press plates than can be produced by the old-fashioned hand transfer method.

More in daily use than all other makes combined.



### DIRECTOPLATE PRODUCTS

Directoplate Composing Machines

Directoplate Color Precision Cameras

Directoplate Multiple Negative Cameras

Directoplate Photo Engravers' Cameras

Directoplate Planograph Cameras

Directoplate Offset Proof Presses

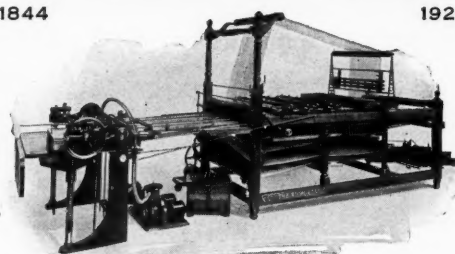
Directoplate Vacuum Printing Frames

### Directoplate Corporation

Ogden Avenue at Lake and Sheldon Streets  
CHICAGO, ILLINOIS

1844

1929



## HICKOK Automatic Ruling Machines and Feeders

The days of real competition are here again. In order to compete successfully, your plant must be equipped with the most improved machinery. Hickok Ruling Machinery has been greatly improved in the last few years.

A HICKOK FEEDER will pay for itself in ten months. There is a Hickok Feeder made for attaching to Folding Machines, Perforators, Presses, etc.

THE W. O. HICKOK MFG. CO.  
HARRISBURG, PA., U. S. A.

## COLORED COATED BOOK PAPERS

### RAINBOW

25 x 38 — 60 and 80

28 x 42 — 74 and 99

32 x 44 — 89 and 119

35 x 45 — 99 and 133

Blue, Primrose, Canary, Rose,  
Gray, India, Green, Brown  
and Goldenrod



The Cover House Since 1896

### James White Paper Co.

219 WEST MONROE STREET  
CHICAGO

Telephone Randolph 8260

### POLYCHROME

SEMI DULL COATED

25 x 38 — 80 and 35 x 45 — 133

Gray, White, Tan, Green, India,  
Blue and Ivory

28 x 42 — 99 and 32 x 44 — 119  
White, Tan, Green and India

25 x 38 — 70 and 35 x 45 — 116  
White and India

LARGE STOCKS OF ALL THESE ITEMS CARRIED IN CHICAGO



## The Result of the Conference

Too many business conferences result in nothing more enduring than cigarette ashes and cigar butts. . . Every business conference should be recorded on a printed form kept on hand for that purpose. The form should designate the subject of the conference, the date, the names of those present, and the decisions arrived at. Every business concern in your community should be sold a set of printed forms for calling conferences and for recording their decisions and results.\*

*\*This selling suggestion comes from the new Working Kit of Printed forms on Hammermill Bond, which contains forms covering this need. For a copy ask the salesman of Hammermill Papers who calls upon you, or write to Hammermill Paper Company, Erie, Pennsylvania.*



## THE FASTEST SELLING FOLDERS IN AMERICA

Because:

# SIMPLICITY=

Distributed Only by Our Own Branches in 18 Principal Cities

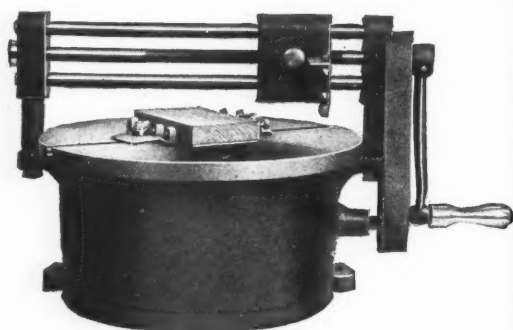
Free Trial  
Without Obligation

**RUSSELL ERNEST BAUM**

615 Chestnut Street  
PHILADELPHIA

HAIR-LINE ACCURACY  
NO SPOILAGE  
EASE OF OPERATION  
LOW FIRST COST  
LOW UPKEEP

## TYPE HIGH Hand Planer



This Planer machines cuts up to 10 inches square. There is but one adjustment to make and one wrench fits all the screws that ever have to be touched.

There are no intricate, complicated parts and while the cut is being made the *work is always in sight*.

Made by

**MORGANS & WILCOX MFG. CO.**  
MIDDLETOWN, NEW YORK

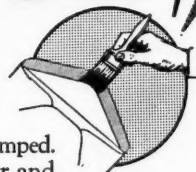
# Yes, ~this improvement is for You!!

Distinctly—decidedly—this hits squarely home to your shop—to your selling problem! It bristles with money-in-your-pocket sales-appeal to your trade.

Envelopes now  
brush-gummed

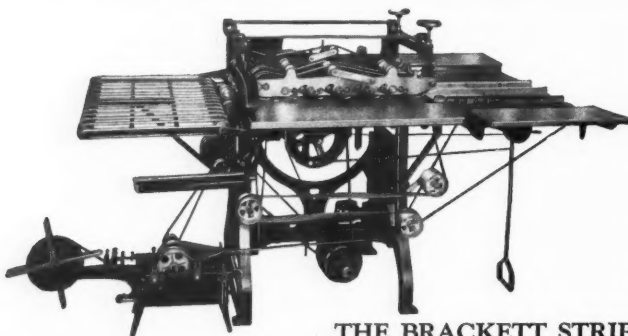
**Y**ES—felt-brushed, not stamped. Right into the paper fiber and clear off the very edge. Infinitely better sticking. And FLAT—truly flat! Forget the old troublesome makeready. Save that cost and the pest of handling wrinkly, bulgy old-style envelopes. No extra cost. Standard sizes now ready for immediate shipment. And remember that *only Western States* is equipped to supply the trade with this startling improvement.

Write or wire for samples. Ask too for new Price List No. 30, quoting over 700 staple and "used-to-be-special" envelope styles now in regular stock. Over 20 million of them!



**The Western States Envelope Co.** South Water from Clinton to Ferry Sts. Milwaukee Wisconsin

## The Brackett Double Head Stripping Machine



### STRIPS:

Side-stitched books.  
End sheets.  
Library and tight-joint end sheets.  
Half-bound and full-bound end sheets.

Sample books.  
Blank books.

Puts a strip in the center of any size sheet up to 28 inches wide.  
Applies a strip of cloth or paper to the back of any flat-backed side-stitched book or convex-backed saddle-stitched book.  
Takes cardboard and tips a strip of cloth or paper on the end.

### REINFORCES:

Side-stitched or sewed paper-covered catalogs.

Reinforces in the center of sections.  
Reinforces loose-leaf index sheets.  
Joins necks and slides of paper boxes.

### ECONOMIZES:

This machine strips tighter and better than is possible to do by hand, and can handle enameled stock as easily as any cheaper grade of paper. It will handle any kind of stripping work, and with two attendants it will equal the output of five or ten handstrippers. The size of the work governs the speed, and the bigger the job, the more rapid the production. This machine will save you money and do your work infinitely better. Let's talk it over. Write today.

**THE BRACKETT STRIPPING MACHINE CO., TOPEKA, KANSAS**

Please Mention THE INLAND PRINTER When Writing to Advertisers.

# YOU *save money* *three ways by using* OAKLEAF SHOP TOWELS

With Oakleaf towels your pressman can do a quicker, cleaner job of wiping down presses and cleaning forms. They save time in a business where time is often at a premium.

They do a better job, too. They have no hooks to damage type, no loose threads to catch on half-tones and stick to the rollers of your presses. They help to keep your equipment in good shape—a second saving over rags.

Every time Oakleaf Shop Towels become covered with grease and ink you can send them to the laundry to be washed. They actually cost less to use than even the most ordinary rags. Our customers have found they are good for an average of twenty-five washings. Here is a typical case to show their definite savings:

#### COST OF USING OAKLEAF SHOP TOWELS:

100 pounds at 35 cents per pound cost	. . \$ 35.00
24 washings at \$5.00 per 100 pounds	. . . 120.00
Total	. . . \$155.00

#### EQUAL WIPING SERVICE OF 2,500 POUNDS OF RAGS:

2,500 pounds of rags at 10 cents per pound cost	\$250.00
	<u>155.00</u>
	\$ 95.00 saving with Oakleaf Shop Towels

This is an economy in operating expense which you can effect in your printing plant, whether it be large or small. . . . For complete information write direct to Oakleaf Mills.

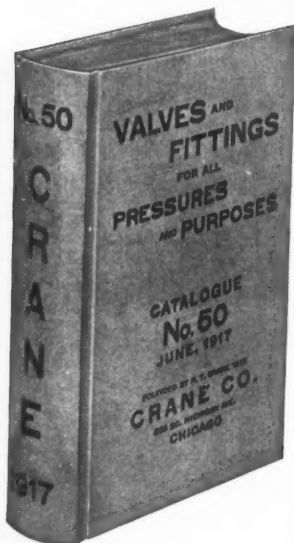
## Oakleaf Mills

Division Callaway Mills

La Grange, Georgia

Please Mention THE INLAND PRINTER When Writing to Advertisers.

## Commercial Book Binding at its best



For 12 years this catalog has been handled as a sample of Brock and Rankin book binding.

For 12 years it has stood on a shelf with the weight of its 812 pages pulling against the binding.

- The covers are firm and unwarped.
- The bright yellow color is undimmed.
- The binding is flexible and unbroken.
- Typical of Brock and Rankin workmanship.

Our Daily capacity is 45,000 case-bound books. . . . Serving customers from coast to coast.

### BROCK & RANKIN

INCORPORATED

Chicago  
Phone Harrison 0429 Established 1892 619 S. La Salle Street

## Good Values

The following machines sold direct from plants or from our railroad warehouse. We select these so that they can be operated as is or with some repairs; therefore the prices are much lower than our regular rebuilt line. Arrangements can be made to ship and erect.

68 in. Miehle with Extension Delivery and Lift.....	\$3,600
2—65 in. Miehles, \$2,400 and.....	2,900
4—62 in. Miehles, with Extension Delivery, spiral drive, \$1,900, \$2,400 and.....	3,200
56 in. Miehle, with Cross Feeder.....	2,500
56 in. Miehle, with spiral gears.....	2,300
53 in. S. K. White Miehle.....	1,100
50 in. Miehle, Wisconsin.....	750
50 in. Miehle, Chicago.....	1,200
46 in. Miehle, doing four-color work.....	1,600
42 in. Miehle, Chicago.....	1,000
40 in. Miehle, doing color work.....	1,100
17x22 Pony Scott.....	125
19x24 Babcock Drum.....	250
51x68 Cottrell Cutter and Creaser.....	1,900
15x18 Harris S-1 for parts.....	50
19x25 Anderson Single Folder.....	175
19x25 McCain Feeder.....	250

For good values see Wanner for New, Rebuilt or Used Equipment

### THE WANNER CO.

716 South Dearborn Street  
Chicago, Illinois

Printers' Supplies; Printing, Binding, Folding Box Equipment

## BARGAINS

We carry the largest stocks in Job Lots of Perfects and Seconds in the World. At all times we have bargains in the following lines:

- |   |  |
|---|--|
| Blanks—Coated one and two sides.  | Folding Enamel—Extra Strong, the best of its kind.               |
| Blotting.   | Litho Label.   |
| Bonds—White and Colors.   | Manila—Document.   |
| Book Papers—Enamel, M. F. S. & S. C., Eng. Fin., Eggshell, etc., in White and Colors. | Mimeograph.  |
| Box Boards.   | Offset Papers.   |
| Bristols—Index and Satin.   | Post Card—Coated and uncoated.                                   |
| Card Boards.  | Railroad Board.  |
| Check Book Cover.   | Tough Check.   |
| Cover—Embossing.  | Second Sheets.   |
|   | As well as miscellaneous Job Lots of every kind and description. |

### BARGAIN PAPER HOUSE

423 West Ontario St. Chicago, Ill.

Two Branch Offices:

PITTSBURGH, PA. . . . . 209 Ninth Street, Phone Grant 103  
MILWAUKEE, WIS. . . . . 204 Grand Ave., Phone Grand 2802

BARGAIN PAPER HOUSE  
423 W. Ontario St.  
Chicago, Ill.

Place our name on list to receive your monthly price list every month.

Name.....  
Address.....  
City.....

## PEERLESS BLACK

**AFTER all, it is the ink that prints the job!**

A tacky, uneven, slow flowing ink wastes your pressman's time and damages your reputation.

Avoid this, by using black inks made with **PEERLESS**.

Your inkmaker probably uses **PEERLESS** now. You might ask him, to be sure. He'll be glad of the interest you show in his efforts to give you the best of inks.

THE

## PEERLESS CARBON BLACK CO.

PITTSBURGH, PA.

Sole Selling Agents

## BINNEY & SMITH CO.

41 E. 42<sup>ND</sup> STREET,  
NEW YORK CITY



# PRINTING PAPERS

*of Beauty and Character*

**LINWEAVE FINE PAPERS**  
Announcements, Wedding Papers, Direct Mail Pieces — all with envelopes to match.

**WHITING and PATTERSON**  
*Imported Box Coverings and Decorative Papers*  
The most beautiful line of papers in America.

**GEORGIAN PAPERS**  
*Laid — Deckle Edge*  
A line of distinctive papers, adaptable to a great variety of uses.

**DELLA ROBBIA**  
A paper that compels the reader to be conscious of its quality and dignifies the message which it carries.

# PRINTING PAPERS

*for Service and Utility*

**WARREN'S STANDARD PRINTING PAPERS**  
Uniformity in thickness, formation and surface makes these nationally known standards productive of pressroom economy.

**STANDARD BLOTTINGS**  
STANDARD PAPER MFG. CO.  
Two-Text Bond for Illustrated Letters.

**HAMMERMILL PAPERS**  
Bond, Ledger, Writing, Mimeograph, Safety, Cover. A very large stock of all kinds, sizes, colors and finishes.

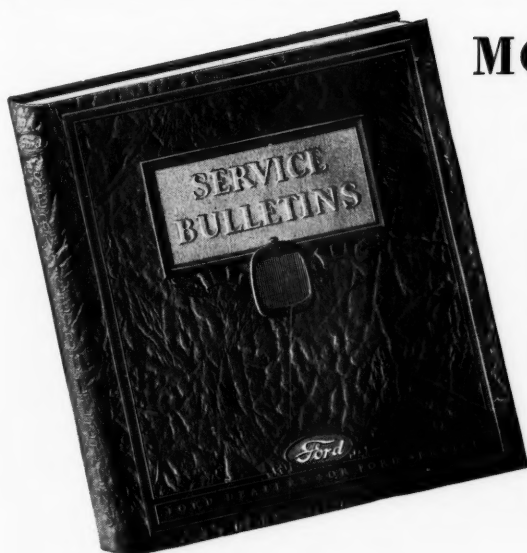
**ENVELOPES OF ALL KINDS**  
A large stock of envelopes for every purpose, including Columbian Clasp, Hammermill Cover Paper Envelopes, Warren's Booklet, the Linweave Announcements and Wedding envelopes.

*There Is a Swigart Paper for Every Printing Need*

## SWIGART PAPER CO. CHICAGO

723 South Wells Street  
Telephone Wabash 2525

*Headquarters for Known Standard Papers for All Printing Purposes*



## MOLLOY MADE COVERS

### Help to Service Model A

Everything about a Model A Ford must be of the best—including the ring binders for dealers' service bulletins. Molloy Made Covers with Wilson-Jones rings insure dealer attention for important instructions—and that's only one of their major functions.

There is probably not a catalog printer in business today who doesn't hear, at least once a month, the question:

"What can we do to make the cover unusual—something out of the ordinary that will get attention for our message?"

It's good judgment for your customers to put such a problem up to you; you know about Molloy Made Covers and can provide the elusive idea through your Molloy connection, quickly and authoritatively.

What—you have no Molloy connection? But you can establish one by the simple process of writing to us, furnishing complete details of the problem in hand! Since we are not printers nor binders, you need feel no hesitancy in sending confidential information. We go into the matter thoroughly, submitting samples and a suggestion for you to show your customer—and without cost to you! Write to us!

*Molloy Made Covers are always manufactured especially for the book on which they are to be used; available in any size or style, in any color combination, in any design, for bound books or loose-leaf binders, stiff or flexible, using artificial leather, Mocotan, or hot-die embossed paper.*

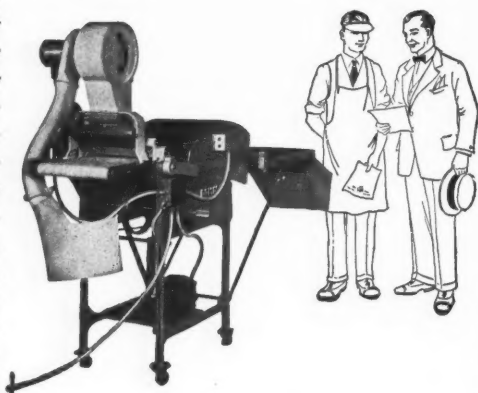


**THE DAVID J. MOLLOY COMPANY**  
2859 N. Western Ave., Chicago      New York Office: 300 Madison Ave.



Please Mention THE INLAND PRINTER When Writing to Advertisers.

# Do-More



*The only  
Automatic Process Embosser  
complete in one unit*

Produces sharp RELIEF EMBOSSEING effects in any color or colors desired without the use of dies or plates.

DO-MORE can be lined up with the delivery end of any automatic press —printing is done in usual manner —sheets or cards drop to DO-MORE conveyor, are processed and delivered to tray. No extra labor required

Use DO MORE  
on  
Letterheads  
Business Cards  
Social Announcements  
Menus  
Programs  
Blotters

DO-MORE produces  
3000 letterheads or  
6000 cards an hour.  
Operates on only 3  
ounces of powder.  
Comes fully equipt,  
ready to set up and  
operate.

## AUTOMATIC PRINTING DEVICES CO.

543 HOWARD STREET, SAN FRANCISCO

A. P. D. Sales Co., Inc., 280 Broadway . . . . . New York City  
A. P. D. Sales Co., Inc., 203 Transportation Bldg. . . . . Chicago, Ill.

SEND FOR OUR BOOKLET

AUTOMATIC PRINTING DEVICES CO.  
543 Howard Street, San Francisco.

Gentlemen: Please send us literature on DO-MORE.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

## Pleger Round-Corner Turning-In Machines

### PLEGER MACHINES

**Hinged Paper Covering Machines**  
This machine scores paper covers and glues them onto the back and sides of catalogs, covering the stitches. Production from thirty to sixty-four per minute. Designed for the better grade of catalogs. It will score and fold paper covers and will tip end-sheets to sections.

**Book Back Gluing Machine**  
Glues the backs of books after they are trimmed and rubs the glue between the sections.

**Stripping Machine**  
Tips end-sheets to sections and reinforces in one operation. Strips the back of tablets or quarterbound books up to one inch in thickness.

**Cloth Cutter and Roll Slitter**  
Cuts Cloth or Fabrikoid, fast and accurate, in rolls for stripping machines; also for cases and loose-leaf covers.

This machine will turn in the covering material on round corners of flexible bank pass-book covers at a speed of 6,000 to 8,000 covers or 24 to 32 thousand round corners per day.

Nothing on earth to equal it. It is in daily use by leading bank pass-book, stationery and diary concerns.

Increase your business and profits with a Pleger machine.

**JOHN J. PLEGER CO.**  
609-613 W. LAKE STREET  
CHICAGO

Send today for free circular describing in detail the Pleger machines, also specifications and prices



**TICCO  
Opaque  
Cover  
INK**

**B**ULKY... easy working  
... opaque! Not just a better cover ink but entirely different. Have you tried it? We will be glad to send you samples. Write! Results are amazing.

**TRIANGLE  
INK  
& COLOR CO.**  
26-30 FRONT STREET  
BROOKLYN, N. Y.  
Telephone: Triangle 3770-71

Western  
Service Office: 13 So. Third St., St. Louis, Mo.

**Now a Month Old  
and—SOME  
BABY!**



**\$8**

**5-wheel  
Model 63**

**Guaranteed**  
by the largest  
manufacturers  
of typographic  
numbering  
machines in  
the world.



Same Style 6-Wheel  
(Model 64) **\$10.00**

Fac-Simile Impression  
**No. 54321**

Such large and immediate sales show  
that we must have hit something that  
printers were literally "waiting for"

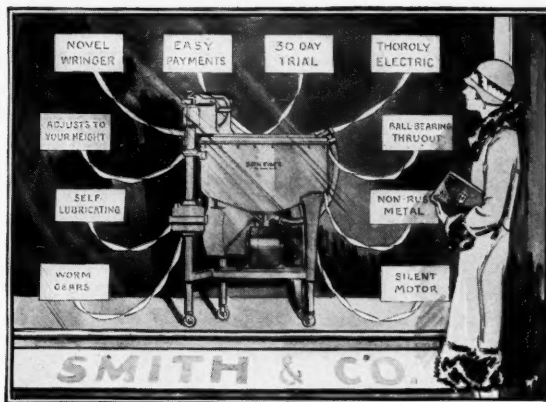
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**ACCURATE ♦ DURABLE**

*Now at All Supply Houses*

**AMERICAN**  
NUMBERING MACHINE COMPANY

Main Office: 234 Shepherd Ave., Brooklyn, N. Y.  
Branches: Chicago, Ill., London, Eng., Paris, France



## Printed-on-the- Gummed-Side Labels

A quick Selling Specialty  
for progressive printers

Every retail store in your community and many large wholesalers, manufacturers, and advertisers use sizable runs of window pasters, windshield stickers and other advertising labels. You can easily attract this profitable presswork to your shop with

## Dennison's "GUM-PRINT"

This popular Dennison product is a splendid sheet of gummed paper which may be printed on the gummed side in the same manner as regular paper stock. It enables you to run on your regular presses attractive pasters at a fraction of the cost of decalcomania transfers.

Many of your customers will be glad to learn of this effective and economical way of advertising their products. The cost is surprisingly low.

Mail the coupon now for plain and printed samples of "GUM-PRINT" and the name of your nearest Dennison distributor.

DENNISON MANUFACTURING CO.  
Dept. 37-D, Framingham, Mass.

DENNISON MFG. CO., Dept. 37-D  
Framingham, Mass.

Please send me plain and printed samples of "GUM-PRINT"  
and name of nearest Dennison distributor.

Name .....

Address .....

City..... State.....

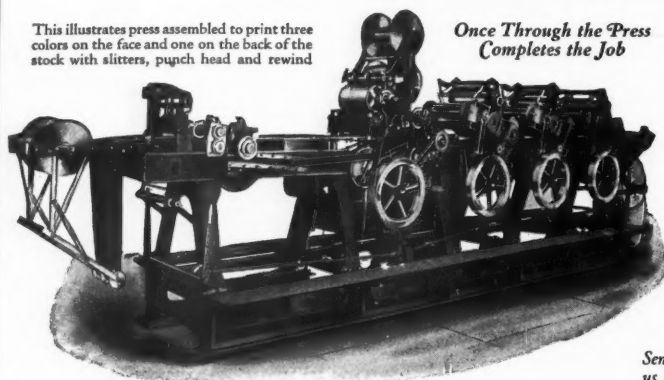




## Fastest Flat-Bed Press on the Market

### 7,500 IMPRESSIONS PER HOUR

This illustrates press assembled to print three colors on the face and one on the back of the stock with slitters, punch head and rewind



*Once Through the Press  
Completes the Job*

The New Era is a roll feed, flat-bed and platen press, built in sections. Assembled as desired to print one or more colors on one or both sides of the paper, cloth or cardboard; also slit, punch, perforate, number, cut and score, re-inforce and eyelet tags, and a number of other special operations, all in one passage through the press.

Delivers the product slit, cut into sheets or rewound, counted and separated into batches as desired. Most economical machine for specialty work requiring good color distribution and accurate registry.

*Send us samples and particulars of your requirements and let us show you what we can do therewith. Ask for literature.*

### THE NEW ERA MANUFACTURING COMPANY

Straight and Cedar Streets, Paterson, New Jersey

## "The" Raised Printing Process

A COMBINATION HARD TO BEAT

TRADE *Embossography* MARK

*Our patented process, positively the only method of producing raised printing effects that are Hard, Flexible and Permanent; and*

### The Embossographer

*An automatic machine for producing raised printing effects, that automatically receives stock from the printing press, applies the powder, dusts off the excess and delivers to the heater or Embossing Machine or may be fed by hand*

*Our Latest Product*

#### "THE LITTLE GIANT"

will take sheet up to 9 x 12. Gas or electric heat. Complete with all appurtenances

**\$100.00**

*Discount for Cash, or Suitable Terms*

Embossing and Engraving Compounds . . . . . \$2.50 per pound

Gold, Silver, etc., in every variety. Write for prices and further information.

### The Embossograph Process Company, Inc.

ESTABLISHED 1915

*Patented Processes & Machines for Producing Raised Printing  
The Camel Back Gum and Varnish Drier*

251 William Street

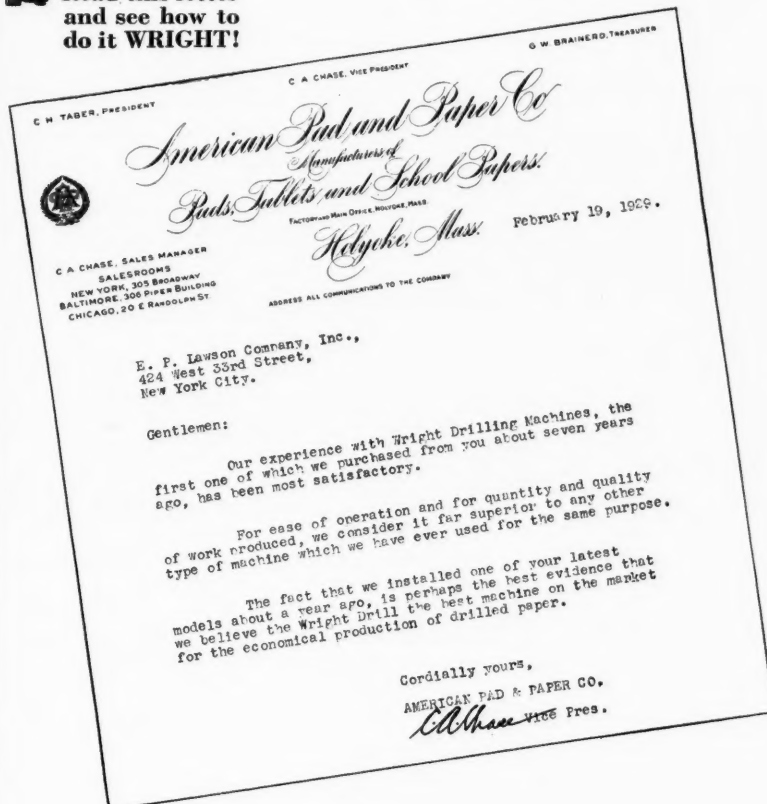
New York, N. Y.

# "Superior to any other"

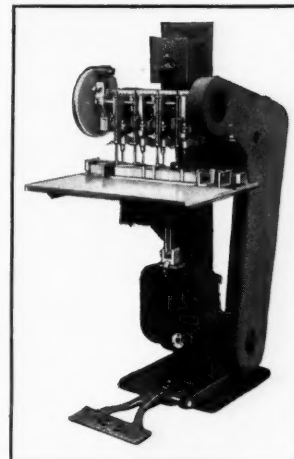
**Easy Operation! Quantity and Quality Production!**

**Complete Satisfaction!**

**Read this letter  
and see how to  
do it WRIGHT!**



**The Wright  
Multiple  
Spindle Drill  
Model No. 5**



**All "WRIGHT" Machines Are Made to  
Increase Output — Lower Costs  
Avoid Trouble — Save Time**

**Write to Wright for the Right Information!**



## The J. T. Wright Company

Manufacturers of Paper Drilling, Punching and Perforating Machinery  
Also Designers and Builders of Special Machinery

2733 - 2737 COLERAIN AVENUE

CINCINNATI, OHIO

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Ask a representative to call  
**HARRIS·SEYBOLD·POTTER**

General Offices: CLEVELAND, OHIO  
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**Redington Counters**

Old Friend of Every  
Printer

**F. B. REDINGTON CO.**  
109 South Sangamon Street Chicago



**NGDAHL BINDERY**

Edition Book Binders

"Books Bound by Us Are Bound to Satisfy"

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CHICAGO, ILLINOIS • Telephone Monroe 6062

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That produced by the Artist on Steel and Copper and  
EMBOSSSED ON OUR PRESSES

MODERN DIE & PLATE PRESS MANUFACTURING CO.  
BELLEVILLE, ILLINOIS  
Everything for the Engraving Department

**VELLUMS and FABRICS**

For Commercial Printers  
Lithographers, Engravers, Novelty Manufacturers, Blue Printers  
Send for samples and prices in sheets or rolls  
Manufactured by  
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**Grammer Paraffine Process**

for the prevention of offset in printing

**ACME GEAR CO., Inc.**  
701 Wood Street Philadelphia, Pa.

Put your printing press and printing-house  
motor control problems up to Monitor.  
If it can be done with a motor...

**Monitor** does it automatically

MONITOR CONTROLLER COMPANY, Baltimore, Md.



**Mailing Lists**

Will help you increase sales  
Send for FREE catalog giving counts and prices on  
thousands of classified names of your best prospective  
customers—National, State and Local—In-  
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99% Guaranteed by refund of 5¢ each

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**ADJUSTABLE  
NON-OFFSET**

**FRAMES**

for all Cylinders and Kellys, with  
or without extension deliveries,  
Miehle Verticals and Job Presses

**PREVENTS OFFSET  
SAVES SLIPSHEETING**

Insures better register—Easily ad-  
justed to any size—Over 400 in use

**Printers' Specialty Co.**  
253 Broadway New York City

**REBUILT MILLER  
UNITS—For Sale**

WE OWN AND OFFER:

- 1—8 x 12 Chandler & Price with  
Miller Feeder
- 1—10x15 Chandler & Price with  
Miller Feeder
- 1—12 x 18 C & P Craftsman  
Model with Miller Feeder

Also many other fine values in Paper Cutters, Job  
and Cylinder Presses, etc. Send for current issue  
of the Hall Broadcaster giving a complete list.



**Thomas W. Hall Co., Inc.**  
525 West 36th Street  
New York

**Rebuilt Printing  
Machinery**

We have a number of Miehles  
and other Cylinder Presses,  
Gordons, Colt's Presses, and  
Paper Cutters on our floor  
that are thoroughly rebuilt  
and guaranteed. Write for list.

Address Dept. "B"

**Printers' Machinery Corp.**  
410 South Clinton Street Chicago, Ill.

**REBUILT Machinery**

Latham Power Numbering Machine.

Latham Multiplex Power Punch.

Power and Foot Power Round Hole  
Perforators, various sizes and  
manufacture.

Hickok Automatic Feeder for Ruling  
Machine.

Write for Particulars and Prices

**NYGREN-DAHLY CO.**

218-230 N. Jefferson St.  
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**THE TYPOGRAPHY  
of ADVERTISEMENTS**

By F. J. TREZISE

"This is one of the best books on  
the subject, and I shall include it  
in my list of approved books on  
Advertising. It is well written and  
artistically gotten up. I congratulate  
The Inland Printer on the work."

PROFESSOR WALTER DILL SCOTT

136 pages, 65 illustrations in two colors  
Price \$2.35 postpaid

**THE INLAND PRINTER CO.**  
330 S. Wells Street, Chicago

**Overlay Knives**

TESTED FOR  
QUALITY OF TEMPER

HAVE keen edge and of much flexibil-  
ity, enabling the operator to divide  
a thin sheet of paper very delicately. The  
blade runs the entire length of handle and  
is of uniform temper throughout. As knife  
wears covering can be cut away as required.

Price 60c Postpaid

**The Inland Printer Company**  
330 S. Wells Street Chicago, Illinois



## Let the Ragman Pay for Your WASHUPS

A mechanical device permanently attached to the press, that accomplishes a clean washup in less than ten minutes. NO ROLLERS are removed from the press. NO RAGS are used, thus permitting considerable saving in that item alone. The press actually washes itself under its own power at a great time saving.

The attachment is very simple mechanically and not in the way of the pressman in any particular. As no rollers are touched by hand there is no chance of damaged rollers. A washup becomes a very simple matter in any plant.

A Clean-A-Press Machine will pay for itself from one to five times a year wherever installed. They sell themselves on sight.

Write today for four-page illustrated circular.

### Clean-A-Press Machine Company

821 Third Street

Des Moines, Iowa

U. S. Patent No. 1,663,049

Canadian Patent No. 282,790

## CANADIAN PRINTER & PUBLISHER

*For 37 years Canada's leading paper  
serving the Graphic Arts Industries*

The value of a business paper to its advertisers greatly depends upon the time its subscribers spend in reading it. Based on a questionnaire, an analysis of the time the paid subscribers devote to reading each issue of Canadian Printer and Publisher shows the average period to be two hours and twelve minutes. . . . Canadian Printer and Publisher is read by the men who buy or influence the buying of printing equipment.

*Space Rates on Request*

### Canadian Printer & Publisher

143-153 University Avenue  
Toronto, Ont.



TO THE METHODS AND MACHINERY OF

## The Gay Nineties?

OLD methods and machinery, unlike the poet's beloved "old books, old friends and old wine," are neither pleasant nor profitable nowadays. Old types and old machines have gone, giving place to new ones which proffer greater economy, greater safety, greater speed and greater profit.

Yet there's many a man who feels that he's in the van of printing progress, who is using old-fashioned numbering machines that are losing money for him when compared to today's super-speed and super-safe Roberts *lowest-plunger* models.

But 1/10 inch over type high, the plunger of these improved models is directly geared to the operating swing (*the only* machine so manufactured) and is constructed to give the greatest possible clearance, so that the danger of the numbering machine plunger tearing into the packing of the impression cylinder is reduced to a minimum. This great advantage eliminates the risk of offset and makes possible the easier feeding and easier running that mean more impressions-per-hour and more profit.

Discard your old equipment, whether it dates back to the "gay nineties" or only a decade ago. In increased speed and safety, new Roberts *lowest-plunger* machines will pay for themselves in the first few jobs!

**ROBERTS NUMBERING MACHINE COMPANY**  
694-710 Jamaica Avenue Brooklyn, N. Y.

*These improved Roberts Models are particularly adapted for use on all automatic job and vertical presses, such as Kelly, Miehle Vertical, Miller High-Speed, etc., as well as the usual flat-bed and cylinder presses.*

Model 27 (5 wheels)  
\$12.00 less 10%

Model 28 (6 wheels)  
\$14.00 less 10%

## ROBERTS

*lowest plunger*  
**NUMBERING MACHINES**

Roberts Numbering Machine Co., 694 Jamaica Ave., B'klyn, N. Y.

Please send me at once a copy of "Printing Profits From Numbering Jobs" and also your special "nine-point" diagram and description of the improved Roberts Low-Plunger Models. I enclose five cents (stamps or coin) to cover the mailing cost.

Your Name.....

Firm.....

Address.....



## Ralph Thomas

*Treasurer of the Speaker-Hines Co., Detroit, and his staff read through every issue of The Inland Printer and apply what they read to their business.*

He wrote to J. L. Frazier, Editor:

"Such work as you and your staff are doing through the pages of The Inland Printer must not go unheralded and unsung by me. I believe in sending the flowers before, not after.

Your magazine is one of our A-1 sources of new, interesting, educational mediums. When the staff finally returns it for filing, one knows that its dog-eared pages have been closely combed and its valuable editorial content put to work to better our own skill and service.

I want to acknowledge the debt which I think the whole industry owes to The Inland Printer."

*Do you receive The Inland Printer every month and pass it on to your staff? Do you get enough copies for everyone to read?*

### THE INLAND PRINTER

330 So. Wells St., Chicago, Ill. Date.....

Enter my subscription for one year for which remittance is enclosed. Start with.....issue.

Name.....

Address.....

City.....

Occupation.....

SUBSCRIPTION RATES: U. S. A. and Possessions \$4.00  
Canada \$4.50 Foreign \$5.00

## Practical BOOKS

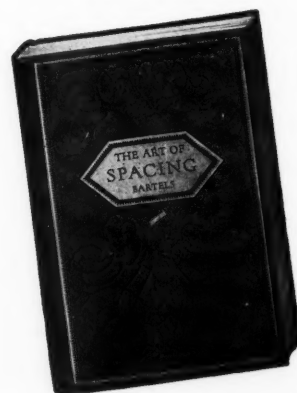
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PRINTING  
and the  
ALLIED  
TRADES

Send for this catalog today  
IT IS FREE

THE INLAND PRINTER CO.  
330 S. WELLS STREET  
CHICAGO, ILL.

## The Art of Spacing

BY  
SAMUEL A. BARTELS



A treatise on the proper distribution of white space in typography. ¶ This book, carefully hand set by the author, exemplifies the text.

Price, \$3.00 postpaid

The Inland Printer Company  
330 S. Wells Street Chicago, Illinois

# Moving Day means Art Blotter Business for the Printer!

Changes in addresses and telephone numbers mean Art Blotter orders. What more effective medium could be used to impress a new telephone number—a new street address! Art Blotter messages “live” and are seen not once but many, many times.

GOES ART ADVERTISING BLOTTERS offer striking designs in telephone and trade subjects that are particularly adapted to this purpose—not to mention a marvelous selection of Art Studies, etc.



Art Blotter illustrated is No. 543, 3 3/8 in. x 6 1/4 in., one of a group of six colorful telephone designs in our line

## NOW

is the time to put on a real drive for Art Blotter business. Send today for your copy of Goes Art Advertising Blotter Catalog.

*It's Free!*

**GOES LITHOGRAPHING COMPANY**  
35 West 61st Street (4270) Chicago, Illinois

## Never Such a Bargain!

(THE CARRIAGE MODEL) Portable Cylinder  
PROOF and PRINTING PRESS

Only \$18.50 f. o. b. Chicago



Just the thing printers have needed. With these new features this new press is equipped to do the work of any printer.

Ball Bearing “Speedy Impression” Carriage: Easiest and handiest of all proof presses to operate; makes impressions that amaze all printers; many use it for short runs; prints from forms on or off galley slides or from mounted or unmounted plates. ¶Scientifically Designed Impression Cylinder provides its own make-ready. ¶Cold-Rolled Lead-Coated Steel Bed Plate is stainless and gives lifetime wear.

¶Adjustable Impression Device allows instant change from the lightest to the heaviest impression. ¶Steel Lock-up Clamps—not needed for regular proofing but great when continuous impressions are required. ¶High Level Track raises the carriage the extra height for galley slides. ¶Paper Guide for registering impressions. ¶Inking Outfit contained in dust-tight drawer. ¶Takes little room. ¶Built like a skyscraper, weighs less than a typewriter. A complete Printing Outfit that you could carry under your arm.

9" x 12" Form Size . . . \$18.50	9" x 24" Form Size . . . \$27.50
11" x 17" Form Size . . . 22.50	18" x 24" Form Size . . . 35.00
Inking outfit \$3.00 extra.	

CASH BUYS BARGAINS—Send check or order C. O. D. (no accounts opened at these prices), and return press in ten days for full refund if not satisfied.

**THE FREMONT COMPANY, 324 N. May St., CHICAGO**





## The Inland Printer's

**Greatest Value to You  
Is in Its Constant Use  
for Handy Reference •**

**A**FTER you have read over your copy of THE INLAND PRINTER you like to have it on file in a handy place. To give you greater service from every issue, we have secured an entirely new and simplified Binder, pictured above, in which you can insert each issue as you receive it for handy reference in book-like form—truly a worthwhile idea “book” for your organization and yourself.

This “Superfinished” cover is the simplest, most durable Binder you have ever seen. Each issue up to six can be inserted in a few seconds, without any punching, “spare parts” or other complicated annoyances to try your patience.

Most INLAND PRINTER readers will swear this cover is real leather, hand-tooled like the most interesting early armorial bindings—but best of all, it's a useful and distinctive addition to your INLAND PRINTER service.

Mail the coupon now with \$3 for each Binder wanted—each holds up to a volume, six issues, and is easily re-fillable any time you want to change the contents.

## The Inland Printer Co.

330 S. Wells Street, Chicago, Illinois

### THE INLAND PRINTER

330 S. Wells St., Chicago Date.....

Gentlemen: Send me.....binders for THE INLAND PRINTER, for which I enclose \$.....

Name.....

Local Address.....

City and State.....

Postpaid U. S. A.—Foreign Postage, 50 cents extra.

## A NEW BOOK for Pressmen

# Practical Hints on Presswork

By EUGENE ST. JOHN

This book is a compilation of suggestions for assisting the pressman in overcoming many of the problems that arise in his everyday work.

Written in a thoroughly practical manner by a practical pressman, it fills a long-felt need.

It is bound with a flexible cover, in a convenient size, gold-stamped and contains over two hundred pages of helpful material for the pressman.

Price, \$3.00 Postpaid

## THE INLAND PRINTER

330 S. Wells Street

Chicago, Illinois

## Cooper Black

### Making Possible Designs of Mass

TYPE	5	6	7	8	9	10	11	12	13	14	15	16	17
6pt	15	18	20	23	26	29	32	35	38	40	43	46	49
8pt	13	15	18	20	23	25	27	30	32	35	37	40	42
10pt	12	14	17	19	21	23	25	27	30	32	34	36	38
12pt	11	13	14	16	17	19	21	23	24	26	28	29	31
14pt		10	11	13	14	16	17	18	20	21	22	24	25
18pt			9	10	12	13	14	15	17	18	19	21	22

This chart is a reduced size.  
Actual size, 3 x 4 inches.

Reliable and  
Comprehensive

## The TYPE and COPY Computer

By S. A. BARTELS  
Formerly Superintendent of  
The Henry O. Shepard Co.,  
Chicago, and Instructor at  
Medill School of Journalism  
of Northwestern University

Pocket Size, 4½ x 6 inches—64 pages

Printed on Ledger Paper, Cloth Bound

Contains 22 Foundry Type Charts  
10 Linotype Charts and  
10 Charts Monotype Sets and Averages

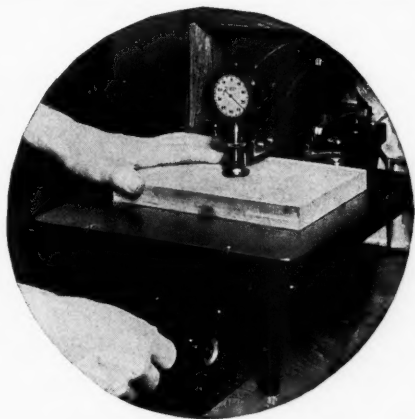
Also Explanatory Notes, Miscellaneous  
Measurements and Proofreaders' Marks

Price .. \$1.50 Postpaid

## The INLAND PRINTER COMPANY

330 S. Wells Street

Chicago, Illinois



A railway engineer . . . . He too is required to run on schedule but he doesn't have to adjust couplings and what not before he starts his train.

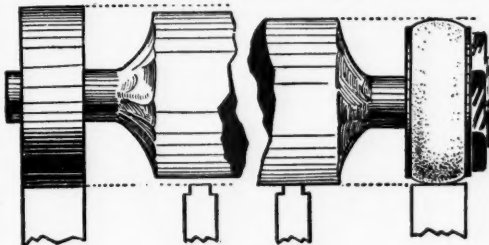
Why ask the pressman to adjust the height of printing plates before he can begin the actual makeready and printing of a form? Use of the Hacker Plate Gauge and Rectifier will prevent dimensional errors in printing plates getting to the pressroom. It means quicker makeready; faster, cleaner runs. . . . Sold by all dealers.

Made by HACKER MFG. CO.

320 South Honore Street, Chicago, Illinois

## YOUR TRUCKS Should Fit Your Rollers

Why bother to adjust your type height or your rollers when—with Morgan Expansion Roller Trucks—you have only to turn a nut and your rubber-tired trucks are the same diameter as your rollers? Time saving, wear saving, better printing are assured by Morgans. The adjustments are self-locking.



### PRICES PER SET

8 x 12 Set of Six . . . \$7.75	12 x 18 Set of Six . . . \$9.00
10 x 15 Set of Six . . . 8.00	14 1/2 x 22 Set of Eight 12.00

Your dealer has them; or write direct to us

**Morgan Expansion Roller Truck  
Company**

1719 North Cahuenga Avenue, Los Angeles, Cal.

for more than

$\frac{1}{4}$  century

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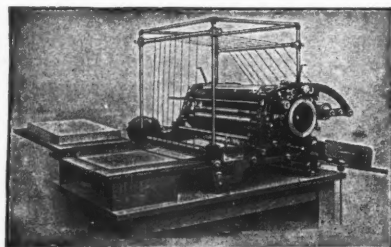
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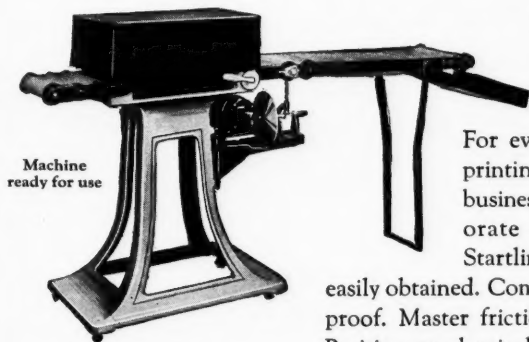
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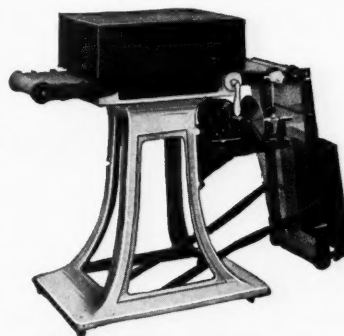
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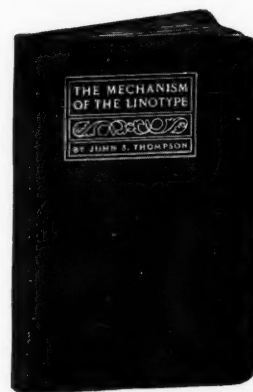
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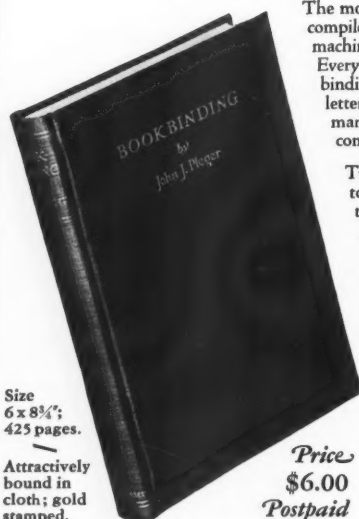
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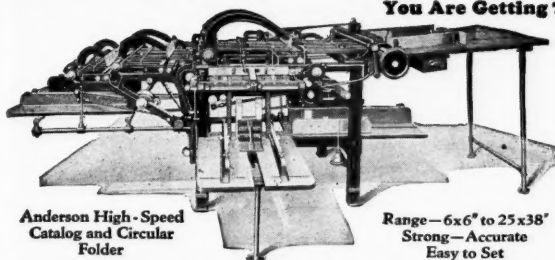
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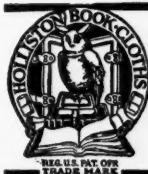
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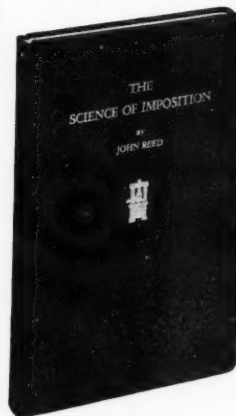
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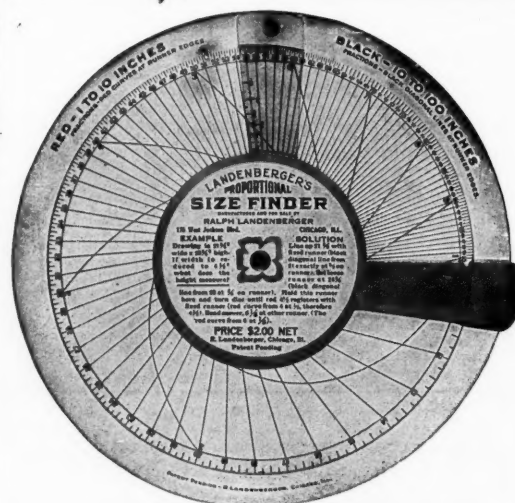
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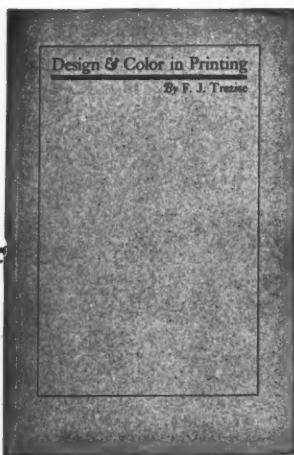
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QUALITY BUILT IN

CROMWELL SPECIAL PREPARED TYMPAN

*"Best" . . . . . says the dictionary,  
means "of the highest quality,  
excellence, or standing."*

CROMWELL TYMPAN is *best* in every  
sense of the word . . . proved *best* in  
more than 35 years of preference by  
leading printers and publishers.

UNCONDITIONALLY  
GUARANTEED

*Just ask  
the man  
who uses it!!*

MADE BY  
THE  
CROMWELL PAPER CO.  
WHIPPLE STREET AT 47TH  
CHICAGO  
U.S.A.

# THE BANNER OF TYPOGRAPHIC SANITY

A TIMELY COMMENT BY HENRY P. BOYNTON  
appearing in THE IMPERIAL TYPE METAL MAGAZINE, edited by WILLIAM FEATHER,  
business writer, printer, editor of a score of nationally known house organs

“THROUGH this lunatic era, the banner of typographical sanity is being well and carefully borne by the machine composition houses. They have resisted the impulse to load up their customers with mats which will be as dead as King Tut year after next, and have continued to develop faces which have the elements of permanent satisfaction, both for the reader and the printer.

“A good example of the more satisfying developments in the typographical field is Granjon, designed by George W. Jones and issued by the Mergenthaler Linotype Co.

“It is easy to find the characteristics of other popular type faces in Granjon, and we imagine that a good many careless observers, with their

first glance will say, ‘It is a good deal like Caslon’ or ‘a good deal like Garamond.’

“However, Granjon has a flavor of its own. Overlooking the turn of this letter and the curl of that, and viewing an entire page, it would be impossible to confuse it with any other face. It is an open, evenly spaced letter, with the emphasis on the middle body of the lower case. It has much of the clear, honest expressiveness of Century, but is more liquid and graceful.

“It is noteworthy that, while so many discordant notes are being sounded, noteworthy progress is nevertheless being made in type faces whose future usefulness cannot be questioned . . . . .”

*Granjon is made in eight sizes, from 8 to 24 points. SPECIAL LIGATURES are available in all sizes for exacting composition. SWASH CHARACTERS are furnished with italic fonts*

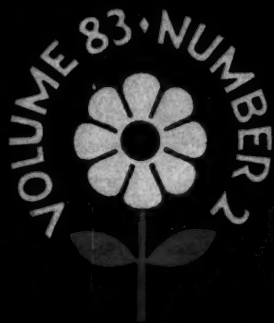
• TRADE **LINOTYPE** MARK •

MERGENTHALER LINOTYPE COMPANY, Brooklyn, N. Y. • SAN FRANCISCO • CHICAGO  
NEW ORLEANS • CANADIAN LINOTYPE, LIMITED, TORONTO • Representatives in the Principal Cities of the World



MAY • 1929

*The*  
**INLAND  
PRINTER**



PRICE 40 CENTS



Another  
WISE WOOD  
Product

# VIRKOTYPE



No man today can afford to pass up "Profits." The Virkotype Process for producing Thermography {*Raised Printing*} costs very little to install and assures a lucrative return. The demand for this process is here to stay and is increasing daily.

Let us tell you how little it costs to install and how easy it is to operate . . . Write!

Virkotype Compounds are available in Snow-drift (Transparent, High Gloss), Engraving (Dull), Seafoam (White), Aluminum (Silver), Copper (Red Gold) and Bronze (Yellow Gold)

Always use Virkotype INKS with  
Virkotype COMPOUNDS

WOOD, NATHAN & VIRKUS CO.  
INCORPORATED  
112 Charlton Street, New York

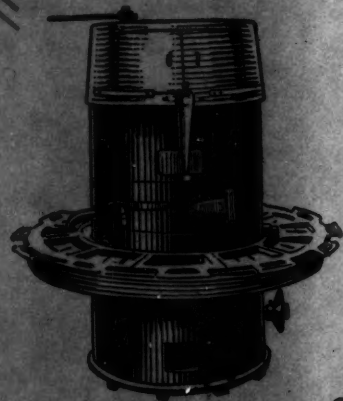
## *Double-Quick* AUTOMATIC METAL FURNACE

Keep dirt and dross out of your ingots and out of your composing machines! Re-smelt your metal the Double-Quick way. The Double-Quick Automatic Metal Furnace protects metal by minimizing oxidation. It is simple, economical and speedy.

By the double use of heat, this furnace reduces gas consumption, speeds up production, saves valuable metal and avoids fumes and smoke. With it, metal is always *thoroughly* mixed and ingots are *uniformly* clean, because metal is drawn from bottom of pot.

More than 1,500 now in use. Write for  
descriptive booklet

AUTOMATIC FURNACE COMPANY  
112 Charlton Street, New York



Another  
WISE WOOD  
Product


# **Ultra-Modern Bold**

**A new Ludlow typeface, retaining the characteristics of design which made the original Ultra-Modern so legible, but with the increased weight so essential to vigorous display. Sizes from 14 point to 72 point inclusive.**


**LUDLOW TYPOGRAPH COMPANY  
2032 Clybourn Avenue  
Chicago, Illinois**

# 3 Big Advantages of Trade Composition Service


## *Speed . . . .*


 Speed in service is the result of specialization—the concentration of the effort of skilled craftsmen and modern labor-saving machinery on the production of one commodity, the elimination of inefficient methods, and the employment of capable workmen in all departments.

## *Quality . . . .*

 Quality is attained by the application of typographic knowledge and skill to the work in hand, and the use of always-new type faces and ornamental material.

## *Economy . . . .*

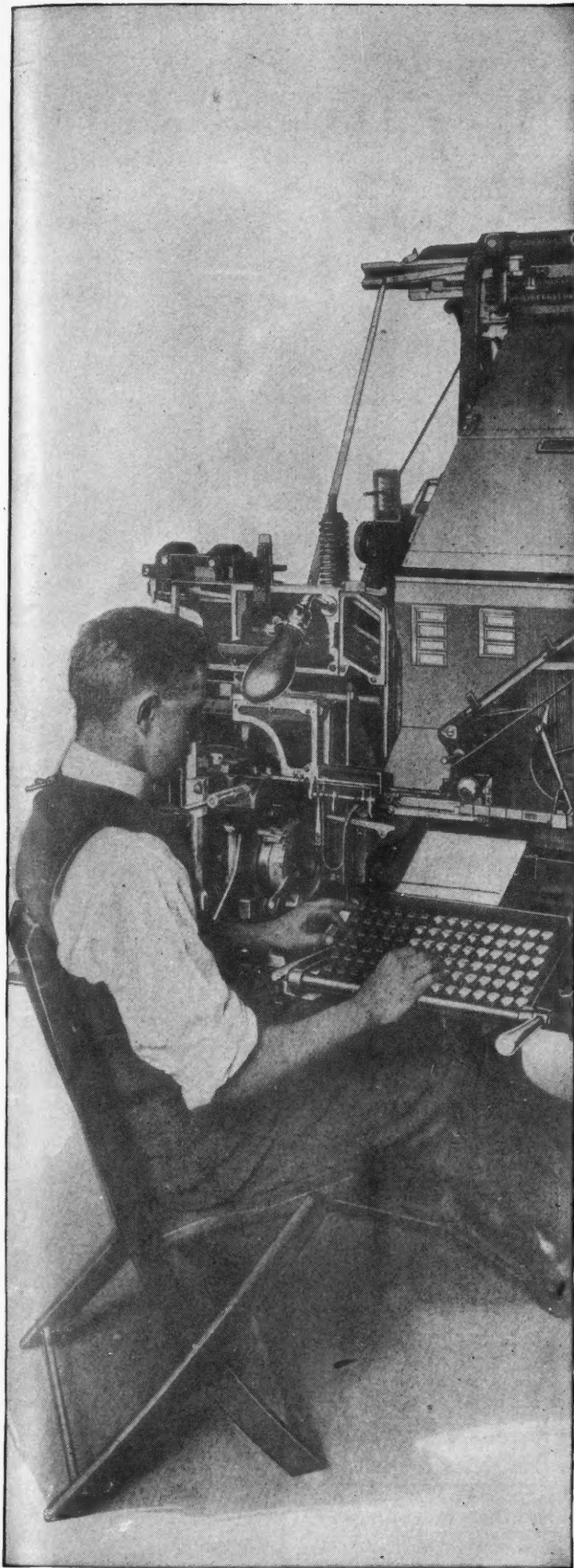
 Economy naturally follows the methods employed. Non-productive time is reduced to a minimum by doing away with the distribution of type and material; standing time is almost unknown because trade plants serve hundreds of customers and have an even flow of work; the skill of competent compositors assures low unit production cost.

 Trade Plants using WILKE'S METALS are giving their customers the best type metal that money can buy



METALS REFINING COMPANY  
HAMMOND, INDIANA  
NEW YORK OFFICE: 461 EIGHTH AVENUE





## 21 Alphabets now at the finger tips of this operator!

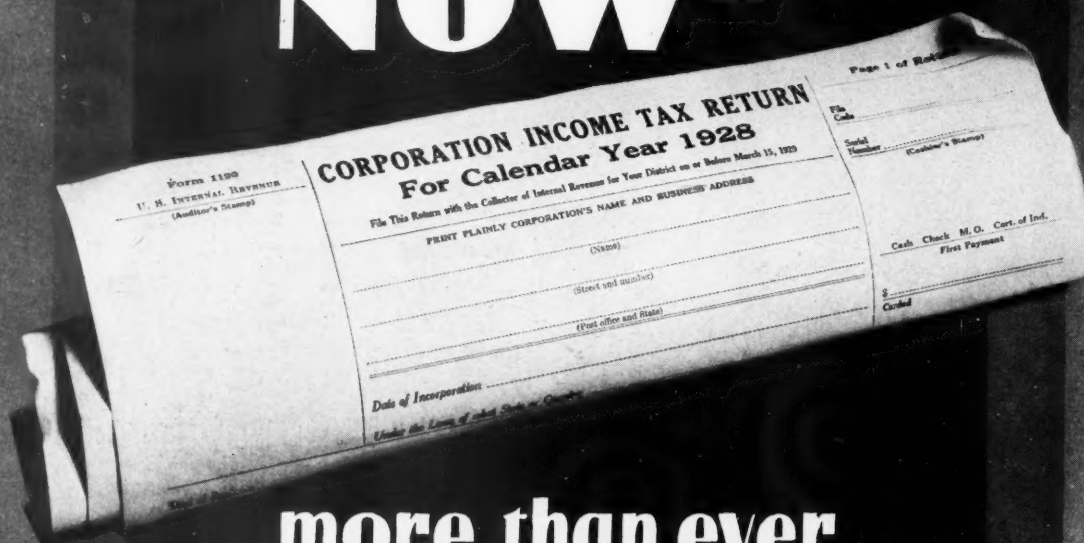
Intertype with Equipment C-2 is often referred to as the best all-purpose composing machine ever designed. It has the high speed features which characterize all Intertypes. At the same time it is remarkably versatile, carrying six or more complete fonts of matrices (from 12 to 21 alphabets) at the operator's instant command. For newspaper work, Intertype with Equipment C-2 is an ideal machine. ▲ It is commonly used for straight news composition, classified, market reports, etc., as well as for the text matter in advertisements, including department store display with large advertising figures. It is also unsurpassed for headletter and display work. For book and job work, this machine gives the operator a wide range of faces and is as fast on straight composition as any composing machine ever built. ▲ ▲ And of course this machine carries the famous forty-three Intertype standardized improvements. Investigate! Find out why Intertypes have been chosen by so many leading newspapers all over the world.



**INTERTYPE CORPORATION**  
New York 1440 Broadway; Chicago  
130 North Franklin St.; New Orleans  
816 Howard Ave.; San Francisco 152  
Fremont St.; Los Angeles 1220 South  
Maple Ave.; Boston 80 Federal St.;  
London; Berlin. Distributors  
throughout the world



# NOW-



## more than ever



### **HAMILTON COMPOSING-ROOM FACILITIES**

are essential to economical production in your plant. Increase Net Earnings of 1929 over those of 1928 by eliminating waste effort. Do away with time-waste by using Hamilton-made Labor-Saving equipment.

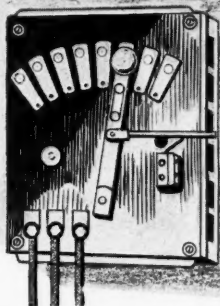
### **HAMILTON MANUFACTURING COMPANY**

*Two Rivers, Wisconsin*

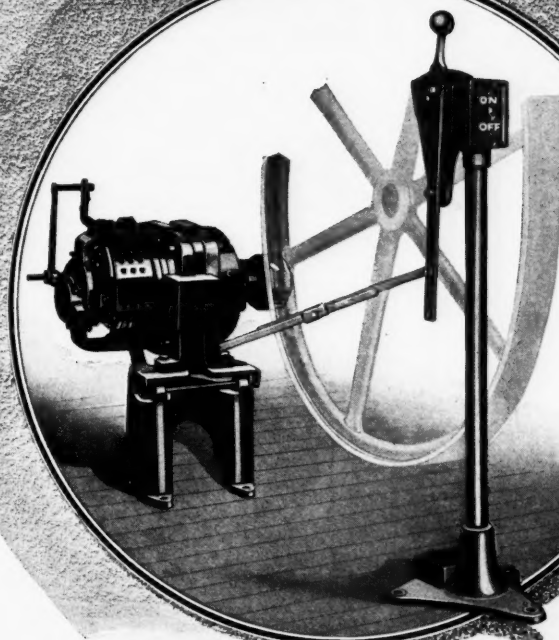
*Eastern Office: Rahway, New Jersey  
Pacific Coast Branch: 4440 E. 49th St., Los Angeles*

*Hamilton Goods are Sold by  
Prominent Typefounders and Dealers Everywhere*

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*



The average job press is operated at approximately 2/3 of maximum speed. On a 12x18 press driven by a resistance controlled motor enough energy is wasted to operate eight 25 watt lights. Kimble Job Press Motors save this energy and thus pay for themselves many times over in their lifetime.



## Do Your Job Press Motors Waste More Than They Are Worth?

Has it occurred to you that if you are using variable speed motors with resistance control on your job presses that you can actually save money by buying Kimble Job Press Motors that save power with each reduction in operating speed?



This saving in power provided by Kimble Motors is in addition to the remarkably flexible control that provides the most effective operating speed for every job. It is also in addition to the Press-O-Matic Control Stand with switch that starts and stops the Press without changing the speed regulator.

It will pay you to investigate the power saving and production building features of Kimble Motors with Press-O-Matic Control for job presses. Ask your supply salesman or write us for complete information.

KIMBLE ELECTRIC COMPANY—634 N. WESTERN AVE., CHICAGO, ILL.

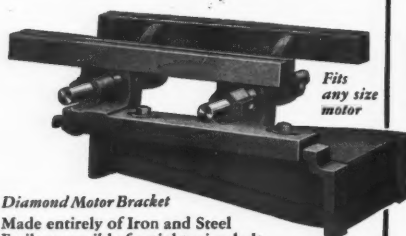
# KIMBLE MOTORS

Made for Printers since 1905

# It Really Means Something to Say It Cuts Like a Diamond



Rear View



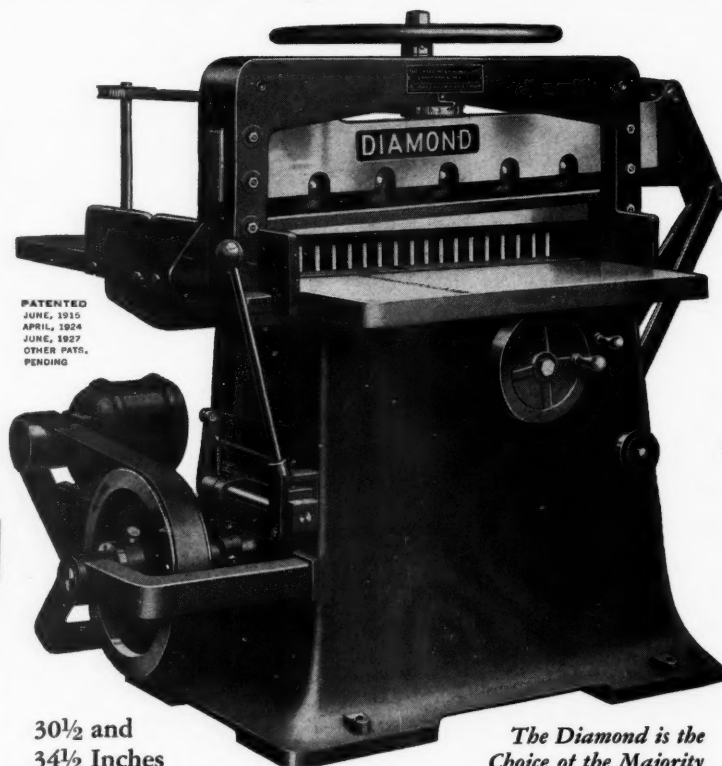
Fits  
any size  
motor

**Diamond Motor Bracket**  
Made entirely of Iron and Steel  
Easily accessible for tightening belt



**Diamond Lever**

Also made as "Lever" Cutters to which power  
fixtures can be added without any machine work



PATENTED  
JUNE, 1915  
APRIL, 1924  
JUNE, 1927  
OTHER PATS.  
PENDING

30½ and  
34½ Inches

*The Diamond is the  
Choice of the Majority*

## Diamond Power Cutters

have been on the market over 18 years, and have been constantly improved from year to year. The very first Diamond Cutters sold are still in constant daily use. Their correct basic design safeguards both the buyer and user. No Diamond Power Cutter has ever worn out.

*Send to Us or Any Live Dealer for Literature Showing Their Many Points of Superiority*

**The Challenge Machinery Co., Grand Haven, Mich.**

17-19 E. Austin Avenue, Chicago—WAREHOUSE BRANCHES—New York, 200 Hudson Street

NOTE—Our interesting magazine "The Printers Album" sent free to those in the Graphic Arts who ask for it.

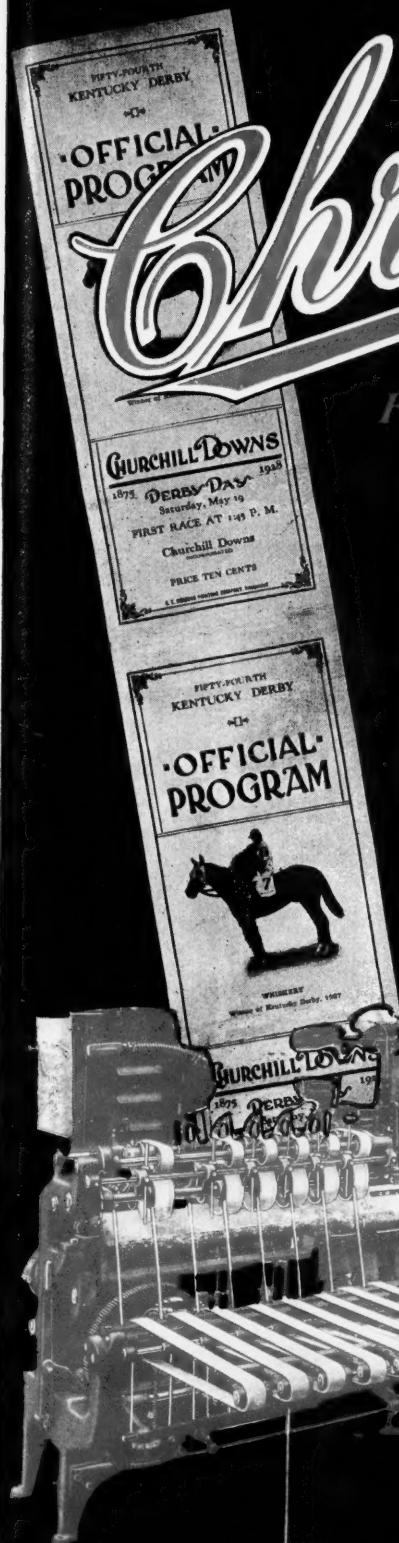


# The Christensen WIRE STITCHER

## RACES FOR KENTUCKY DERBY

THE Kentucky Derby, we all know, is famous for its fast horses, but when it comes to real speed these highly trained horses have nothing on the Christensen Stitcher that has been stitching the Derby Official Program for the past five or six years. This program demands unparalleled speed in its production. Running this job through at a production of 9,000 signatures or 18,000 books per hour, is undoubtedly an unbeaten record.

Let us send you further information.



### DEXTER FOLDER COMPANY

28 West 23rd. NEW YORK, N.Y.

CHICAGO PHILADELPHIA BOSTON CLEVELAND ST. LOUIS  
528 S. Clark St. 5th and Chestnut Sts. 77 Summer St. 811 Prospect Ave. 2017 Railway Ex. Bldg.  
DALLAS CHICAGO SAN FRANCISCO  
E.G. Myers, 924 Santa Fe Bldg. A.W. Hall Co., 106 W. Harrison St. H.W. Brinnall Co., 51 Clementina St.



# KREOLITE

## Your Flooring Problem

Whether it is to find flooring material that will withstand the vibration of big, speedy presses, the constant trucking of heavy forms, stereos, paper stock and other materials, or the contact of spilled molten metal in the typecasting and stereotyping rooms, **Kreolite Wood Blocks** offer the one satisfactory and permanent solution.

That is why you find **Kreolite Wood Block Floors** in many of the nation's greatest publishing and printing plants today.

These floors are laid with the tough end-grain of the wood uppermost. The patented grooves in every block are filled with **Kreolite Pitch** which binds the entire floor into a solid unit.

Tremendous weight and heavy trucking only serve to further toughen and strengthen the smooth, even surface. The remarkable resiliency of the entire floor absorbs excessive vibration. White hot metal may be dropped without danger or injury.

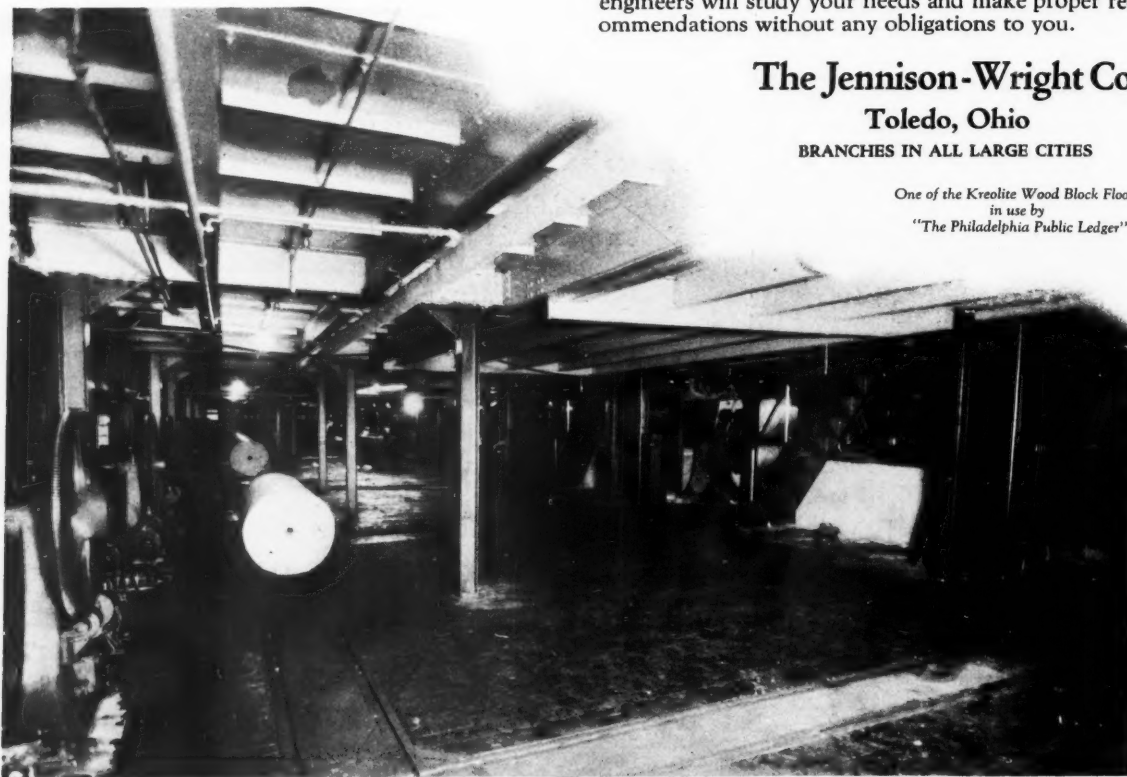
Send your floor problem to us for solution. Our engineers will study your needs and make proper recommendations without any obligations to you.

**The Jennison-Wright Co.**

**Toledo, Ohio**

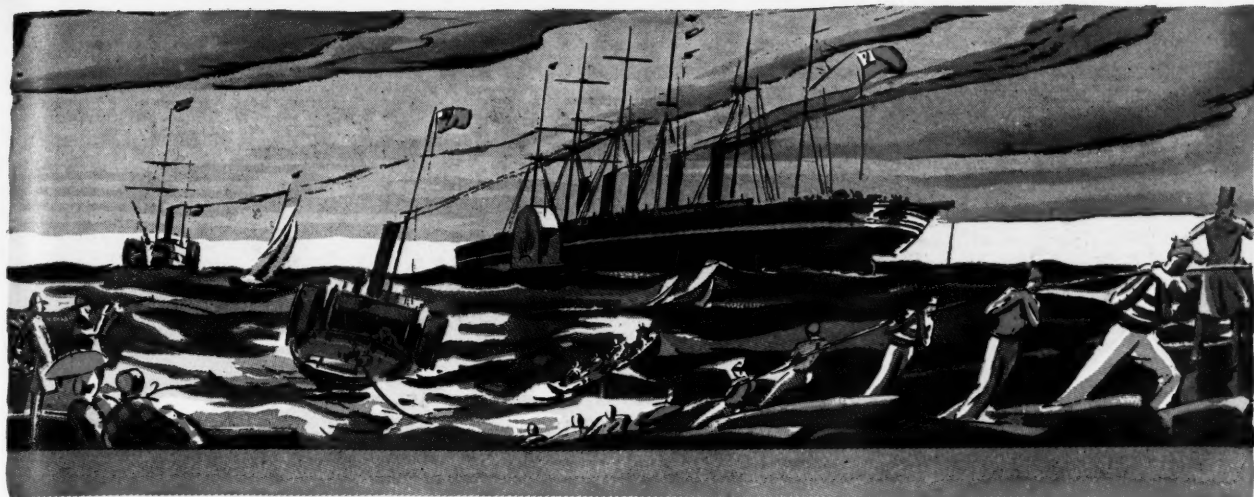
BRANCHES IN ALL LARGE CITIES

One of the Kreolite Wood Block Floors  
in use by  
"The Philadelphia Public Ledger"



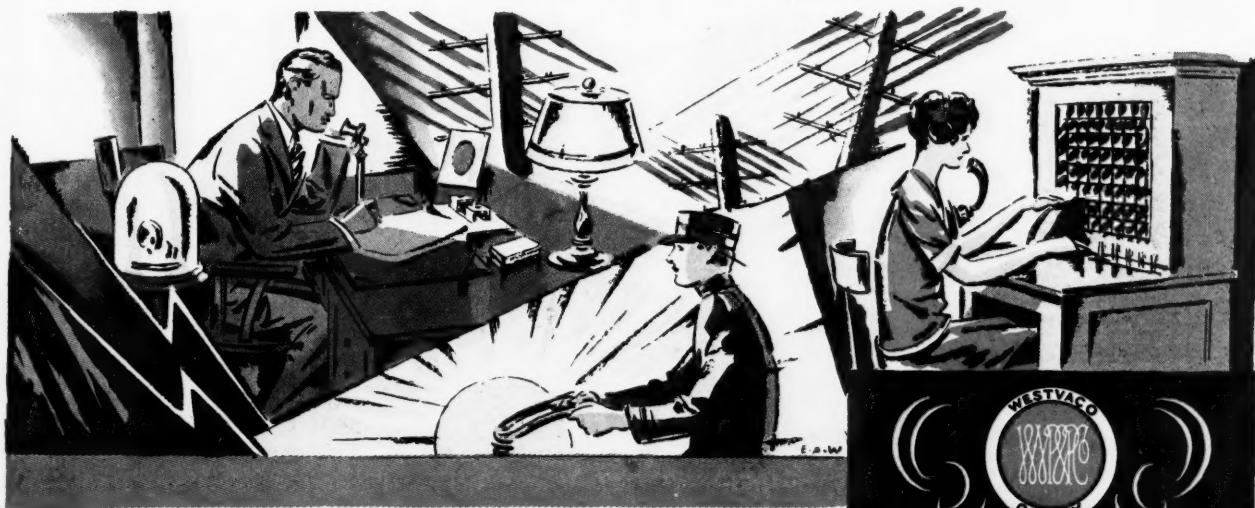
# FLOORS

WOOD  
BLOCK



## THE TELEGRAPH AND TELEPHONE

Thanks to Bell and Morse—and the genius of American organization—buyers and sellers of service and merchandise can talk to each other across thousands of miles, or can transmit written messages in an hour, where once the Pony Express required months. These messengers have made the great American market compact and accessible. They have helped to make possible the commanding power of our modern advertising.



STERLING  
ENAMEL

WESTVACO  
QUALITY  
MESSENGERS  
OF  
(AMERICAN)  
CIVILIZATION  
No 5

A WESTVACO SURFACE FOR EVERY PRINTING NEED

Copyright 1929 West Virginia Pulp & Paper Company

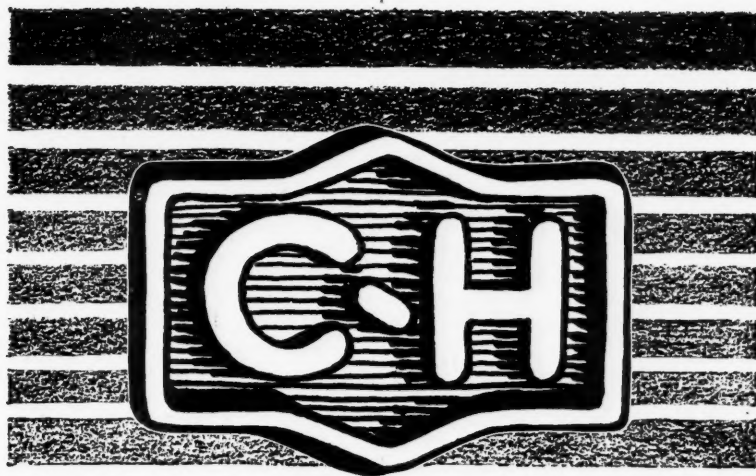
See reverse side for LIST OF DISTRIBUTORS

# *The* MILL PRICE LIST *Distributors of* WESTVACO MILL BRAND PAPERS

ATLANTA, GA.	The Chatfield & Woods Co. 29 Pryor Street, N. E.	RICHMOND, VA.	Richmond Paper Co., Inc. 201 Governor Street
AUGUSTA, ME.	The Arnold-Roberts Co.	ROCHESTER, N. Y.	The Union Paper & Twine Co. 25 Spencer Street
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CHICAGO, ILL.	West Virginia Pulp & Paper Co. 35 East Wacker Drive	SPRINGFIELD, MASS.	The Arnold-Roberts Co. 42 Hampden Street
CINCINNATI, O.	The Chatfield & Woods Co. 3rd, Plum & Pearl Streets	WASHINGTON, D.C.	R.P. Andrews Paper Co. First & H Streets, S. E.
CLEVELAND, O.	The Union Paper & Twine Co. 116-128 St. Clair Avenue, N. W.		
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DES MOINES, IA.	Carpenter Paper Co. of Iowa 106-112 Seventh Street Viaduct		
DETROIT, MICH.	The Union Paper & Twine Co. 551 East Fort Street		
EL PASO, TEXAS	Graham Paper Company 201 Anthony Street		
HOUSTON, TEXAS	Graham Paper Company 1002-1008 Washington Avenue		
KANSAS CITY, MO.	Graham Paper Company 332-336 W. 6th Street, Traffic Way		
MEMPHIS, TENN.	Graham Paper Company 411 South Main Street		
MILWAUKEE, WIS.	The E.A. Bouer Company 175-185 Hanover Street		
MINNEAPOLIS, MINN.	Graham Paper Company 607 Washington Avenue, South		
NASHVILLE, TENN.	Graham Paper Company 222 Second Avenue, North		
NEW HAVEN, CONN.	The Arnold-Roberts Co. 15 Orange Street		
NEW ORLEANS, LA.	Graham Paper Company S. Peters, Gravier & Fulton Streets		
NEW YORK, N. Y.	West Virginia Pulp & Paper Co. New York Central Building, Park Avenue at 46th Street		
OKLAHOMA CITY, OKLA.	Graham Paper Co. 15-17 E. California Avenue		
OMAHA, NEB.	Carpenter Paper Company Ninth & Harney Streets		
PHILADELPHIA, PA.	West Virginia Pulp & Paper Co. Public Ledger Building		
PITTSBURGH, PA.	The Chatfield & Woods Co. of Pennsylvania Second & Liberty Avenues		
PROVIDENCE, R. I.	The Arnold-Roberts Co. 86 Weybosset Street		







## For An Even Stride In Your Pressroom

**S**TEADY production cannot come out of an "unsteady" pressroom. To insure on-time delivery, your *entire* organization, machinery and men, must be under constant, dependable control.

C-H Press Control helps to hold your pressroom to an even stride. The feeder has complete push-button control of starting, inching and stopping but is relieved of the responsibility for motor regulation and protection. He has his deserved chance to concentrate on his one job—feeding the press—to produce speedily work of uniformly high quality.

With C-H Press Control the pressroom foreman pre-sets the maximum running speed for the job—work can be accurately estimated to keep the margin of profit on close bids.

New or old presses can be equipped with C-H Control—made for either alternating or direct current. It is a mark of a dependable press. Write for more information on C-H Control that "puts an even stride in the pressroom".

**CUTLER-HAMMER, INC.**

*Pioneer Manufacturers of Electric Control Apparatus*

1249 St. Paul Avenue

MILWAUKEE, WISCONSIN

# CUTLER HAMMER

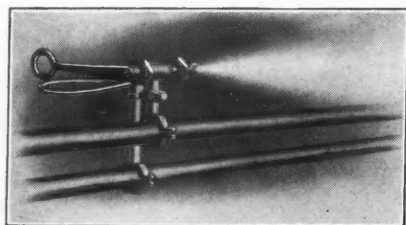


*The Control Equipment Good Electric Motors Deserve*

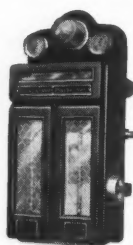
Please Mention THE INLAND PRINTER When Writing to Advertisers.



## **ParkSpray** Humidification Helps to Solve Pressroom and Bindery Troubles



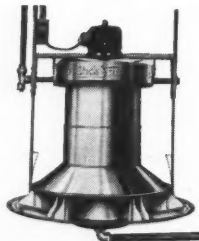
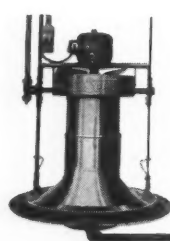
The Turbo Humidifier



Automatic Regulator



Centrifugal Humidifier



High Duty Humidifiers



Central Station Duct System

**E**VERY printer and lithographer has experienced Press Room and Bindery difficulties during weather changes. These usually manifest themselves in the following symptoms:

Poor register  
Cracking and lack of folding life  
The presence of static electricity  
Short roller life

Twenty years' experience providing humidity in various industries has proved the value of—

**Turbo Humidifiers**  
Atomizer type

**High Duty Humidifiers**  
Motor driven, fan type

**Centrifugal Humidifiers**

**Central Station Systems**  
Combining Heating, Ventilating, Humidification  
and when necessary DeHumidification

Each of these distinct types of humidifiers is suited to particular problems such as ceiling height, machinery layout, desired humidity, initial cost, cost of operation, etc.

Parks-Cramer Company manufactures all these different lines, and therefore is in a position to recommend the installation best suited to the problem.

A Parks-Cramer engineer is ready to study your particular problem with you.

Send for Booklet 927 "Print Shop Air Conditioning"

## **Parks-Cramer Company**

772 Main Street, Fitchburg, Mass.



MAKERS  
OF  
AMERICAN  
OVERLAY  
BOARD

A FLASHLIGHT in a dull, drab case may throw as strong a beam as one in a case that is beautiful. It may cost less, too. But pretty colors and designs are more tempting than petty economies. And in flashlights, as in countless other articles, the element of beauty has become the deciding sales factor.

So generally is this fact recognized that many manufacturers are striving for beauty through changes in production equipment. Sometimes this is too costly to be practical. But any articles can be made attractive by the simple use of fine art work, good engravings and *coated paper* in the printing that describes it.

Only *coated paper* is adaptable to the use of fine-screen half-tones and color process plates.

The choice of a dependable coated paper is simplified by the Cantine Sample book, which contains actual samples of weights, grades and colors for all requirements of good printing. Write for copy, together with nearest distributor's address. Dept. 339.

#### THE MARTIN CANTINE COMPANY

Specialists in Coated Papers since 1888

Mills at Saugerties, N. Y.

N. Y. Sales Offices, 501 Fifth Avenue

# Cantine's

## COATED PAPERS

**CANFOLD**  
SPECIAL FOLDING  
AND PRINTING QUALITY

**ASHOKAN**  
NO. 1 ENAMEL BOOK

**ESOPUS**  
REGULAR  
NO. 2 ENAMEL BOOK

**VELVETONE**  
SEMI-DULL - Easy to Print

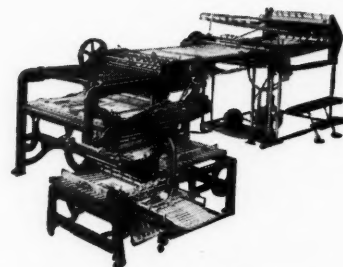
**LITHO C.I.S.**  
COATED ONE SIDE

Please Mention THE INLAND PRINTER When Writing to Advertisers.

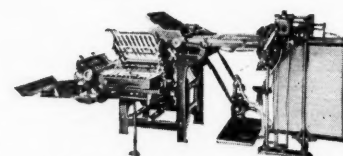
## "Do I Need a CLEVELAND Folder?"

**M**ANY printers and binders, familiar with the great production possibilities of CLEVELAND Folders, have placed initial orders for these machines although not entirely convinced at the time that they would be able to keep them busy. Our records in all these cases show one outstanding tendency.\* Improved efficiency in their binderies reduced costs immediately and speeded up service. As a result business in all departments has increased and additional CLEVELAND folding equipment has usually become necessary.

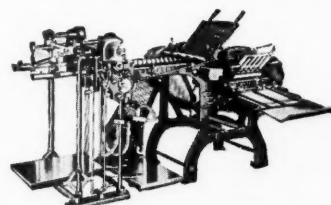
\* One instance in point is the plant of Buckley, Dement & Company, Chicago. Their first machine was the Model "B" like that shown below. Then followed a Model "E". Since that time they have increased their equipment by the purchase of Models "K" and "O".



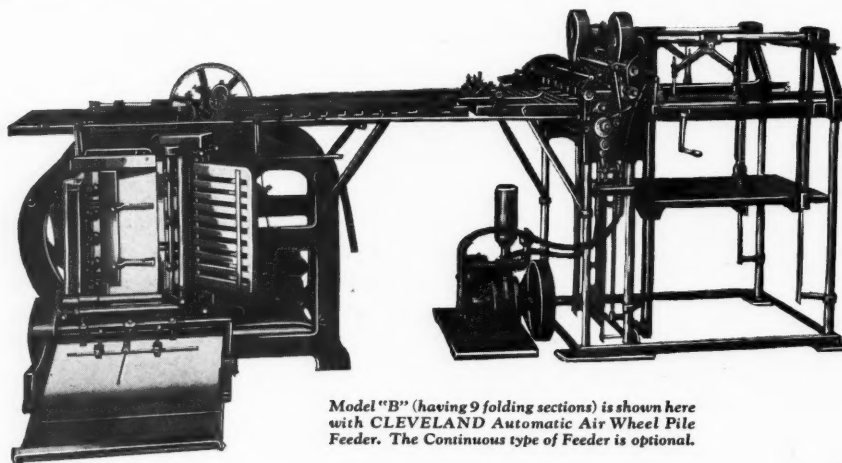
Model "K" (39x52) 10 folding sections



Model "O" (19x25) 7 folding sections



Model "E" (17x22) 6 folding sections



Model "B" (having 9 folding sections) is shown here with CLEVELAND Automatic Air Wheel Pile Feeder. The Continuous type of Feeder is optional.

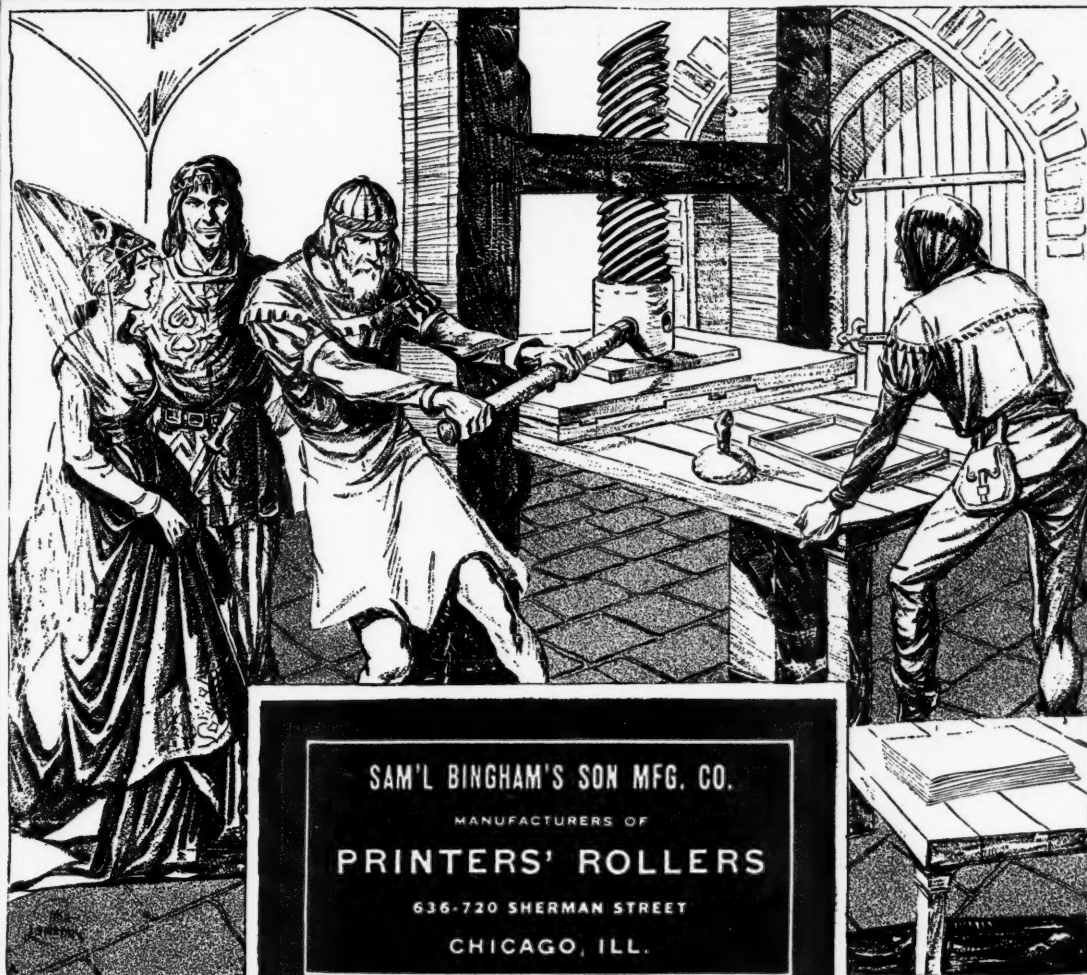
# THE CLEVELAND FOLDING MACHINE CO.

General Offices and Factory: CLEVELAND, OHIO

NEW YORK—1304 Printing Crafts Building  
BOSTON—Chamber of Commerce Bldg.  
PHILADELPHIA—1024 Public Ledger Bldg.

CHICAGO—532 S. Clark Street  
LOS ANGELES—East Pico and Maple St.  
SAN FRANCISCO—514 Howard Street





SAM'L BINGHAM'S SON MFG. CO.  
 MANUFACTURERS OF  
**PRINTERS' ROLLERS**  
 636-720 SHERMAN STREET  
 CHICAGO, ILL.

About 1420 A. D. Gutenberg built this famous press and set the world talking about the first printed book—a far cry from the modern newspaper press, but a tremendous step forward in printing progress.

**P**ROBABLY you smile at the crudeness of the Gutenberg press—but let your rollers be neglected, or incorrectly set, and the product of your presses might suffer by comparison with the Gutenberg Bible. It is safe to say that no other adjunct of letter-press printing has such far-reaching influence on printing quality as good composition rollers, properly set. Sam'l Bingham's Composition Rollers are made in fourteen modern factories—one of them probably within overnight shipping distance of your plant. Send us your old rollers, and new ones will be ready when you need them! . . . Use our Red Shipping Labels!

### *Factories at:*

**CHICAGO**  
 636-720 Sherman Street  
**KALAMAZOO**  
 223 West Ransom Street  
**PITTSBURGH**  
 88-90 South 13th Street

**DETROIT**  
 4391 Apple Street  
**INDIANAPOLIS**  
 629 South Alabama Street  
**DALLAS**  
 1310 Patterson Avenue

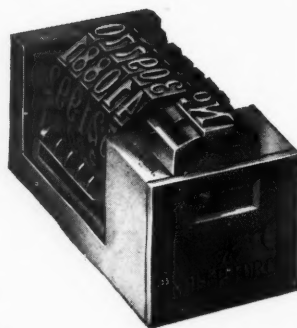
**CLEVELAND**  
 1432 Hamilton Avenue  
**MINNEAPOLIS**  
 721-723 Fourth Street  
**ATLANTA**  
 274-6 Trinity Ave., S. W.

**KANSAS CITY**  
 706-708 Baltimore Avenue  
**NASHVILLE**  
 911 Berryhill Street

**DES MOINES**  
 1025 West Fifth Street  
**SPRINGFIELD, OHIO**  
 Cor. East and Harrison Streets  
**ST. LOUIS**  
 514-516 Clark Avenue

**For 80 Years Bingham's Reliable Printers' Rollers**

# modern



## *The* **"SUPER-FORCE"** A NEW TYPOGRAPH

Modern printers need modern numbering! They want the freedom from trouble, the speed and the modern economy represented by the new "Super-Force" Typograph. Here is a numbering machine of TODAY, with a background of many years. Its many improvements are based on actual experience with printers and presses. The modern skill that produced this standard typograph is also available to printers for the creation of special numbering machines. Any numbering problem, no matter how intricate, can be solved by "Force." A consultation with a "Force" engineer involves no obligation.

### **Wm. A. Force & Co., Inc.**

105 Worth Street . . . New York City  
180 North Wacker Drive . . . Chicago, Ill.  
573 Mission Street . . . San Francisco, Calif.

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

# Emerald...Tangerine....Gold

## 3 NEW COLORS ADDED TO Collins CASTILIAN COVER..



**LEATHERLIKE!** The advertiser who has wanted "the cover with the look and feel of rich Spanish leather" has specified Collins Castilian for the past twelve years, for it was then that this first "leather" cover paper made its significant debut.

Nor has Collins Castilian Cover changed materially in those twelve years. Sheet by sheet, it has been kept up in quality, forever loyal to the craftsmanship of things made carefully by hand.

But now Castilian steps out! Its strength is still the strength it always had. Its wearing qualities, its sizes and its weights are just the same. Its practical printing surface and evenness of fibre are not one iota changed.

*But to the rich colors of its former days are added EMERALD, TANGERINE and GOLD!*

Brilliant? Unusual? Inspiring? Modern? Just wait until you see the three new colors in the new portfolio now waiting to be mailed! To whom? To you! Where? You'll have to tell us that.

*Sold by America's Leading Paper Merchants*

**A. M. COLLINS MFG. COMPANY**

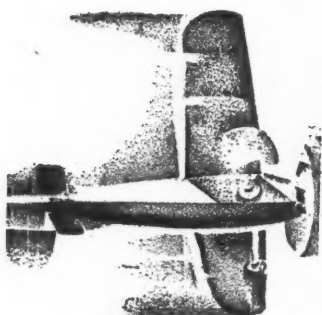
1518 WALNUT STREET, PHILADELPHIA

*Send for this NEW Demonstration Portfolio*

Please Mention THE INLAND PRINTER When Writing to Advertisers.

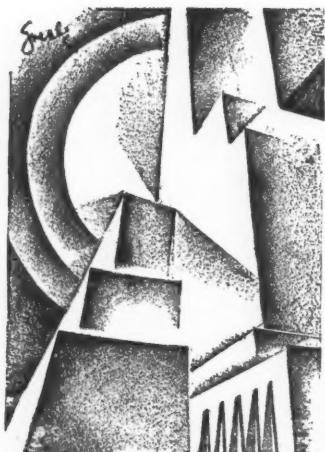


Now that sans serif types have attained a definite position in modern typography, it is well to examine the merits of each particular face from a design standpoint.



# FUTURA

the type of today and tomorrow, lays just claim to being the soundest of all sans serif faces. Futura has no prototype. Its forms have been developed strictly in accordance with their function. It is an interpretation of the modern spirit. It is free of all eccentricities. It shows the same abstract qualities as modern architecture, automobiles and airplanes. Yet withal, its designer, Paul Renner, did not forget to embody the results of the latest scientific investigations to make it the most legible of all modern types. Futura is the first letter scientifically avoiding color vibration. Lights and darks are equally distributed. For color gradation it is presented in three different weights—light, medium and bold. Compare Futura with other sans serif letters; the differences are self-evident. We will gladly send specimen sheets for such comparisons. Futura, cast to the American point system, is available from 8 to 84 point in job fonts, and also in weight fonts from 8 to 18 point.

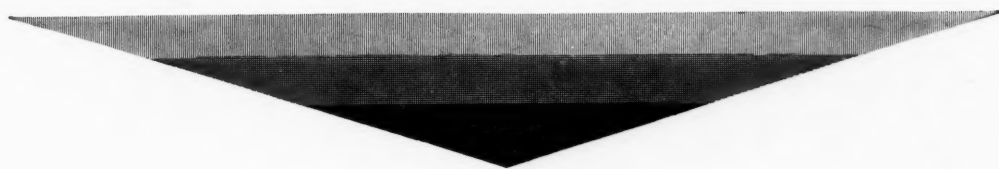


**THE BAUER TYPE FOUNDRY · INC**  
235-247 EAST 45TH STREET · NEW YORK CITY

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*



# Mr. Printer . .



Are you giving away  
half of your  
selling effort



WE have prepared three very interesting folders in which, for the first time, vital factors pertaining to your business are discussed. They will explain how you can keep more profits for *yourself*. Fill out and return the coupon, and these folders will be sent to you without any obligation on your part.

THE MENTGES FOLDER CO., *Sidney, Ohio*

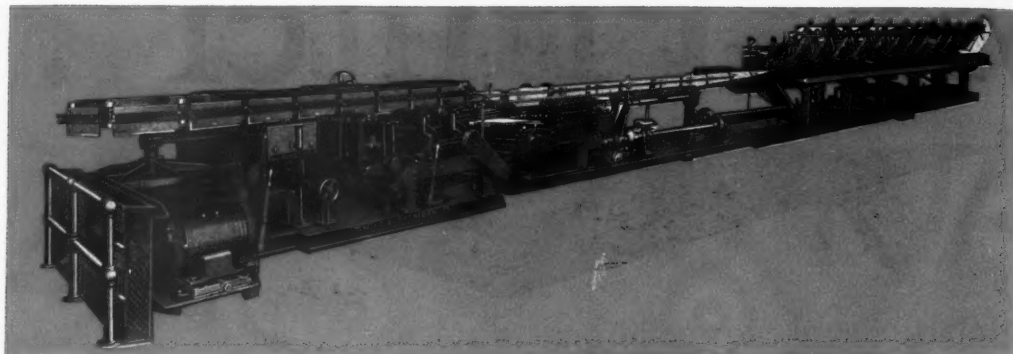
Without obligation of any sort, please mail to me your special folders on how I can keep more of the profits from my business.

Name of Company \_\_\_\_\_

Individual's Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_



## A GREAT COMBINATION!

### *The New Sheridan* **GATHERER**

*Accurate micrometering.  
Specially adapted for handling single sheets.*

### *The New Sheridan* *Rotary Counter-Balanced* **STITCHER**

*With its unique method of double stitching.*

### *The New Sheridan* *High-Speed* **COVERER** *and* **BINDER**

*New suction cover feeder.  
New cover breaker.*

### **Combined In One Unit** *Roller Bearings Throughout* *Latest Type Oiling System*

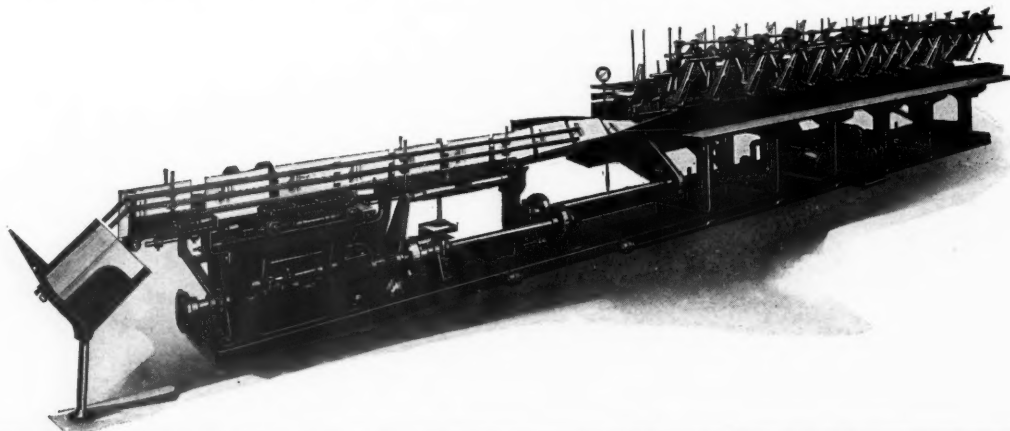
The Gatherer, running two-up, the Conveyor, traveling at twice the speed of the grippers, the Double Stitcher, stitching every other book—the product is delivered to and covered by the Covering Machine at a speed of **over 125 books per minute.**

Accurate gathering and jogging, high-grade stitching and a uniformly good covering job, guarantee a high-class product with a clean, flat back and perfectly registered cover.

## T. W. & C. B. SHERIDAN COMPANY

129 Lafayette Street, New York

550 So. Clark Street, Chicago



# Paper's Second Wind



A GOOD sheet of bond . . like a good half-miler, must have a second wind. It is not enough to get off to a good start . . to take the presswork without a wince, but it must carry through from the customer's end. That is paper's "second wind".

Artesian Bond has real stamina . . It's a loft-dried, hand-sorted sheet of liberal rag content. It comes ready for you to use without racking or hanging. It is always uniform . . due to the wonderful water that plays such an important part in the making.

*Get in touch with an Artesian distributor and have him supply you with a sample of this finer bond.*

**WHITING-PLOVER PAPER COMPANY**

STEVENS POINT, WISCONSIN

Eastern Sales Office: 501 Fifth Ave., New York



## ARTESIAN BOND

### Artesian Bond Distributors:

BALTIMORE, MD. The Baxter Paper Co., Inc.	FARGO, N. DAK. Western Newspaper Union	MADISON, WIS. Madison Paper Company	NEW YORK, N. Y. A. M. Capen's Sons, Inc. (Export)	SALT LAKE CITY, UTAH Western Newspaper Union
BOSTON, MASS. Stimpson & Company, Inc.	FORT WAYNE, IND. Western Newspaper Union	MENASHA, WIS. Yankee Paper & Specialty Company	Forest Paper Co., Inc.	SAN FRANCISCO, CALIF. General Paper Company
CHICAGO, ILL. Midland Paper Company	HOUSTON, TEX. L. S. Bosworth Company	MILWAUKEE, WIS. Allman-Christiansen Paper Co.	Paul E. Vernon & Co.	SIOUX CITY, IA. Western Newspaper Union
CINCINNATI, O. The Johnston Paper Co.	LIMA, OHIO Frederick Paper & Twine Co.	MINNEAPOLIS, MINN. Wilcox-Mosher Leftholm Company	OAKLAND, CALIF. General Paper Co., Tribune Tower	SPOKANE, WASH. John W. Graham & Co.
DES MOINES, IA. Western Newspaper Union	LINCOLN, NEBR. Western Newspaper Union	NASHVILLE, TENN. Clements Paper Company	OMAHA, NEBR. Western Paper Co.	ST. PAUL, MINN. F. G. Leslie Paper Co.
DULUTH, MINN. Duluth Paper & Specialties Company	LITTLE ROCK, ARK. Western Newspaper Union		PHILADELPHIA, PA. E. Latimer, Jr.	TACOMA, WASH. Standard Paper Company
	LOS ANGELES, CALIF. Fred H. French Paper Co.		RICHMOND, VA. Cauthorne Paper Company	YORK, PA. Andrews Paper House Division S. Walter, Inc.

Please Mention THE INLAND PRINTER When Writing to Advertisers.





# STREET AND SMITH

uses G-E motors and control exclusively

To publish—*on schedule time*—Street & Smith's imposing list of weekly, semi-monthly, and monthly magazines, requires the utmost in dependable equipment.

To meet this exacting service, G-E motors and controllers are used exclusively on all presses and auxiliary equipment. Every Street & Smith publication is printed and bound on G-E equipped machinery.

Whether your plant consists of a single job press or a battery of rotaries, G-E Motorized Power can give you a new conception of economical, dependable, and flexible drive. Your nearest G-E office is ready to supply complete information.

Apply the proper G-E motor and the correct G-E controller to a specific task, following the recommendations of G-E specialists in electric drive, and you have G-E Motorized Power. Built in or otherwise connected to all types of industrial machines, G-E Motorized Power provides lasting assurance of performance that builds confidence.



**Motorized Power**  
—fitted to every need

# GENERAL ELECTRIC

GENERAL ELECTRIC COMPANY, SCHENECTADY, N. Y., SALES OFFICES IN PRINCIPAL CITIES

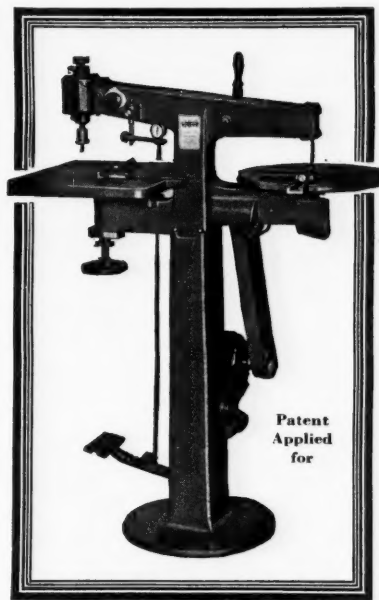
200-242

# Two Machines *are* **Better**



**E**ACH the complement of the other,  
each built to do certain work better than  
it can be done otherwise—better than one  
machine loaded down with time-con-  
suming attachments. A machine can be de-  
signed to do so many things that it does  
none of them profitably.  
These two are fast, **SAFE**,  
sure, economical, simple  
—*and cost less*. Each stops  
where the other begins.  
▲ **C & G TRIMMER**, saw  
and mitering machine,

adopted by the world's great newspapers  
and leading job shops everywhere—purely  
upon merit. **C & G ROUTER, JIG-SAW AND**  
**TYPE-HIGH MACHINE**, for all mortising,  
unusual cutting, trimming and routing;  
the only machine of its kind. ▲ ▲ Let us  
tell you more about these money-makers.



**SOLD BY LEADING TYPE FOUNDERS AND DEALERS EVERYWHERE. OR WRITE  
DIRECT TO THE MANUFACTURER FOR COMPLETE INFORMATION**

**Cheshire & Greenfield Mfg. Co.**  
Designer and Maker 184 E. Clybourn Street, Milwaukee, Wis.

# DIRECTOPLATE CORPORATION

*will continue to furnish*

## Guaranteed Patent Protection

to purchasers of Composing Machines and equipment.  
Each purchaser of a Composing Machine will be supplied  
with a contract issued by the NATIONAL PATENT  
CORPORATION holding such purchasers harmless  
from the Expense of Patent Litigation  
and Damages, if Awarded



The total liability on the contracts issued by the  
NATIONAL PATENT CORPORATION  
is guaranteed by CHICAGO LLOYDS CONCUR-  
RENTLY WITH LLOYDS, LONDON, the largest in-  
surance underwriting organization in the world



We are the World's largest manufacturers of  
Composing Machines, Color Precision Cameras  
and Offset Proving Presses

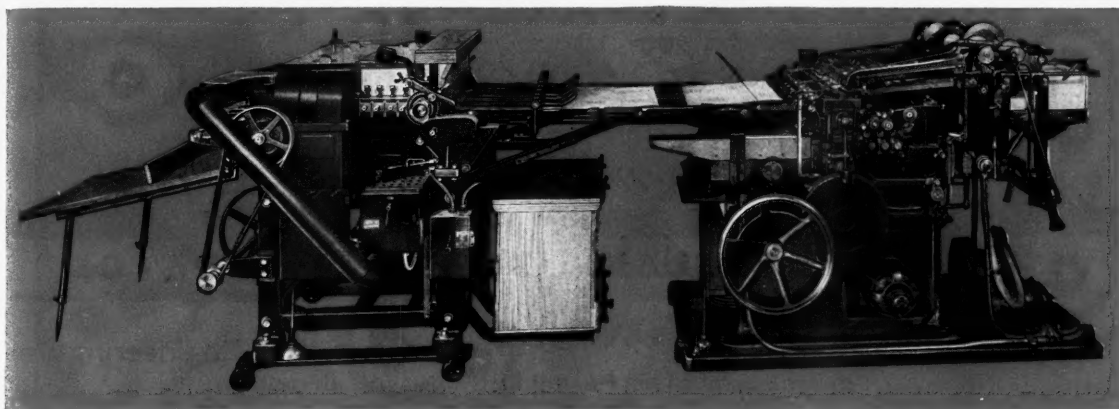
*You can place your order for Equipment with us  
with assurance and complete security*

# DIRECTOPLATE CORPORATION

*Ogden Avenue, Sheldon and Lake Streets*

CHICAGO

# AUTOMATIC HIGH-SPEED BRONZING



## THE BARMA BRONZER

Working directly with a modern speed press is the way to get production. The **BARMA BRONZER** is shown above with a **Kelly B Automatic Press**. Write for details of this and other combinations.

516 ATLANTIC AVE. **KILBY P. SMITH** BOSTON, MASS.

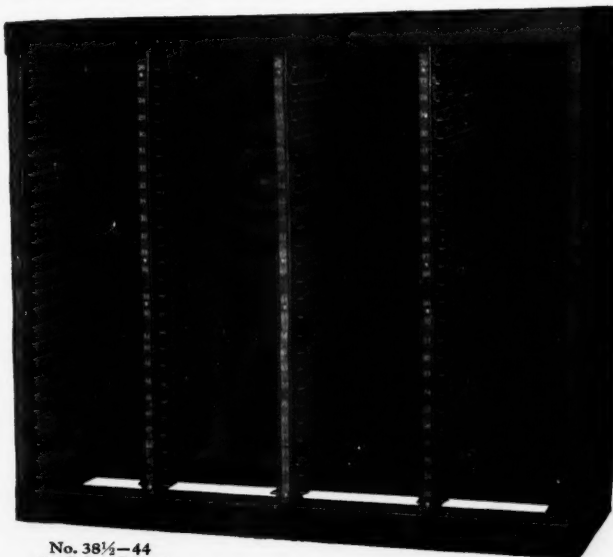
### ... top efficiency plus adequate protection!

**H**ERE'S a Galley Cabinet that almost any printer of any size will find a daily necessity. Provides 100 compartments, all of which can be numbered. Either galley trays (as illustrated) or drawers may be used.

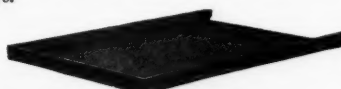
Saves space! Saves time! Saves rehandling! Protects forms against injury, pied type and is fire resistant.

Greater strength is assured by double walls of steel which is not available in ordinary cabinets.

Height 38½ inches, standard to fit standard galleys. Sold complete or without trays or drawers. May also be had in single tier, double tier, etc., as desired and in any size to accommodate your galley trays.



No. 38½-44  
100-Galley Cabinet



Steel Galley Tray

News and Job Galleys (Sizes by Inside Measurements)

	Width	Length	Height
3½A	3½"	23½"	9/16"
6¼B	6¼"	23½"	9/16"
6C	6"	10"	9/16"
8¾D	8¾"	13"	9/16"
12E	12"	18"	9/16"
8½F	8½"	23½"	9/16"

Galleys are 3/8 inch wider outside than inside; sizes listed are all inside measurements.

Catalog C will be sent you on request. 112 pages of Angle Steel Equipment from which to select your office and shop needs.

**SPECIAL WORK**—We are prepared and desirous to figure your specific needs in our line. Plans, specifications and prices furnished without obligation to you.

### ANGLE STEEL STOOL CO.

PLAINWELL, MICH., U. S. A.

Agents and Dealers in Principal Cities

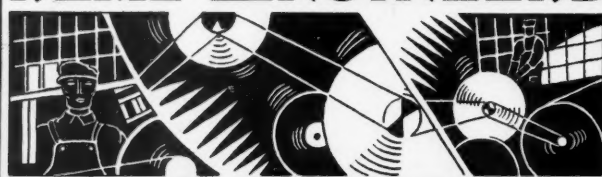
Chicago Office:

Lothrop Angle Steel Equipment Co., 325 W. Madison St.

New York Office: Angle Steel Stool Sales Co., 98 Park Place



# REAL ENGINEERS



## VISUALIZERS • PLANNERS • CO-OPERATORS

The American Type Founders Company's Staff of Printing Plant Engineers is composed of specialists who first obtained the necessary practical experience by filling important positions in both newspaper and commercial printing plants; in fact they are men skilled in the principles and practice of mechanical science, and entirely capable of visualizing, planning and co-operating (when called on to do so) with architects in designing new buildings or altering old ones to better meet the printers' requirements—men who have introduced numerous modern time-saving innovations into a large number of printing plants and whose advice continues to be sought in these same plants.



This unequalled Engineering Service is backed by a financially strong company which has successfully catered to printers and publishers for thirty-six years and which expects to continue doing so for an indefinite period. And the value of this Engineering Service is greatly enhanced by its close alliance and co-operation with the world's larger manufacturers of efficient equipment for commercial printers and newspaper publishers. This service is rendered without charge and should be taken advantage of by printers and publishers about to erect a new building, alter an old building, and by those considering moving into new quarters or rearranging their plants.

### ▲ Pamphlet

TELLING  
WHAT WE HAVE  
DONE FOR  
OTHERS, AND WHAT  
CAN BE DONE  
FOR YOU, WILL BE  
CHEERFULLY  
SENT ON REQUEST

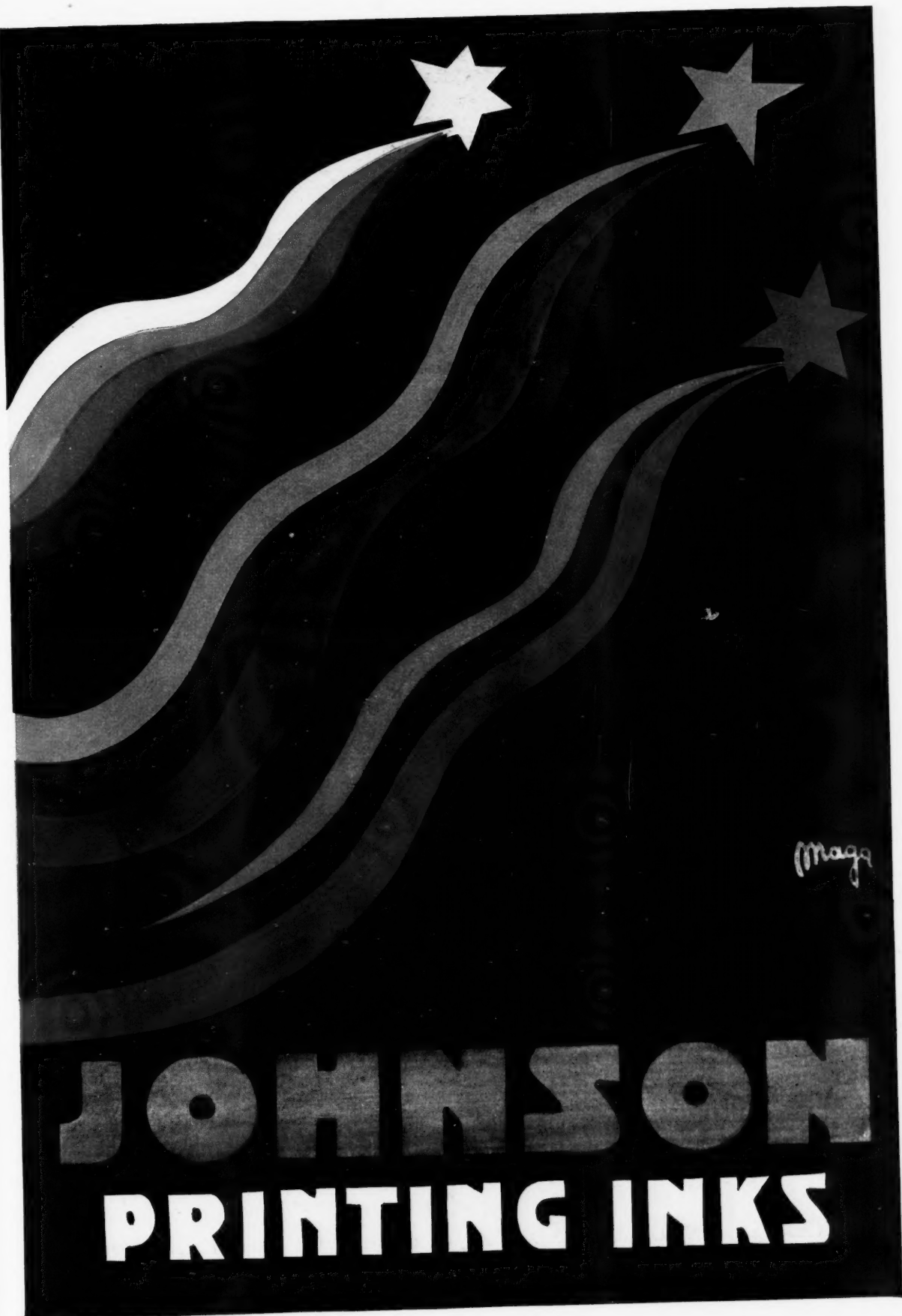
**Please Address Engineering Department**

## American Type Founders Company

BOSTON . . . . . 270 Congress St.  
NEW YORK . . . 104-112 E. 25th St.  
PHILADELPHIA . 13th and Cherry Sts.  
BALTIMORE . 109-113 S. Hanover St.  
RICHMOND . . . . 11 Governor St.  
ATLANTA . 192-96 Central Ave., S. W.  
BUFFALO . . . . 327 Washington St.

PITTSBURGH . . . . 405 Penn Ave.  
CLEVELAND . 1231-37 Superior Ave.  
DETROIT . . . . 557 W. Larned St.  
CHICAGO . 517-519 W. Monroe St.  
MILWAUKEE . . . . 125 Second St.  
CINCINNATI . . . . 646 Main St.  
ST. LOUIS . . . . Ninth and Walnut Sts.  
MINNEAPOLIS . 421 Fourth St., South

KANSAS CITY . . . 932 Wyandotte St.  
DES MOINES . . . . 313 Court Ave.  
DENVER . . . . . 1621 Blake St.  
LOS ANGELES . 222 S. Los Angeles St.  
SAN FRANCISCO . . 500 Howard St.  
PORTLAND, ORE. . . 47 Fourth St.  
SPOKANE . . . . . West 310 First Ave.



Copyright, 1929, by Charles Eneu Johnson and Company



REPUBLIC BLACK  
CHARLES ENEU JOHNSON AND COMPANY, PHILADELPHIA  
BRANCHES IN ALL PRINCIPAL CITIES

## How long would you use machinery that broke down continually?

*Not very long. You would soon get tired of expensive delays and bother, and order equipment that would cause no such inconvenience.*

## Why do you continue to use Rollers that won't stand up in hot weather?

*This also causes expensive delays and bother. Your presses equipped with Ideal Typographic and Graphic Rollers would eliminate all of your hot weather problems.*

### *Ideal Typographic Rollers*

The heat and humidity of mid-summer are troubles of the past for all users of Ideal Typographic Rollers. Their special composition of vulcanized vegetable oils makes them immune to difficulties arising from temperature changes.

They are guaranteed not to melt, shrink or swell under any press speed or atmospheric conditions and can be used as ductors and distributors on all presses. Once properly set, resetting is unnecessary. Blacks, blues, purples wash off readily, permitting immediate use of whites and yellows, with no trace of darker colors.

### *Graphic Rollers*

Graphic Rollers are designed primarily for use in form position on all presses equipped with Ideal Ductors and Distributors, but can be used in all positions. They are set, used and washed like ordinary glue rollers. Have but a minimum of shrinkage and are guaranteed not to melt. Run at any press speed under any weather conditions, there is no softening danger.

The Ideal Roller & Mfg. Company maintains a very complete laboratory and will be pleased to cooperate with printers in working out any special roller or printing problems which they may have.

*Our products are fully protected by United States Patents*



(TRADE MARK REG. U. S. PATENT OFFICE)

## **Rollers**

**IDEAL ROLLER & MANUFACTURING CO.**

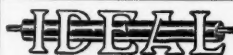
General Offices  
and Plant No. 1  
2512 W. 24th Street  
Chicago, Ill.

Sole Selling Agents  
**THE AULT & WIBORG COMPANY**  
NEW YORK CINCINNATI CHICAGO  
Branches in All Principal Cities



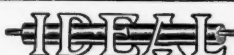
**This Book  
FREE**

Plant No. 2  
22nd St. and 39th Ave.  
Long Island City  
New York



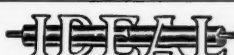
#### **Lithographic Rollers**

Made of vulcanized vegetable oils and varnishes. For all positions—water or ink—on any offset or lithograph press, printing on paper or tin. Made with either smooth or grained surface, ground true. Need no breaking in or scraping.



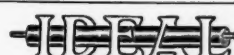
#### **Process Rollers**

Designed to permit printers to resurface or recondition their own rollers. For use in all positions and on all presses. A big forward step in pressroom practice, particularly for large establishments, and in shops where a constant supply of good rollers is essential.



#### **Typographic Rollers**

Made by a patented process of vulcanized vegetable oils and varnishes similar to those used in printing inks. All-season rollers ground true. Guaranteed not to melt, shrink or swell. For use as ductors and distributors on all presses and for form rollers with rubber type.



#### **Graphic Rollers**

Molded from gelatinous composition principally for use as form rollers. May also be used as ductors and distributors. Can be used at any desired speed of press. Guaranteed not to melt. IDEAL News Graphic Rollers are especially made for high speed newspaper presses.



## *A Tip from the* **PLOWMAN**



THE FERTILITY of any market depends, like the farmer's field, upon its proper cultivation. The farmer uses a dozen implements to insure a satisfactory yield. Are you using all *your* tools to develop your crop for the harvest?

In cultivating a market by direct mail, CHIEFTAIN BOND, with its sixteen attractive colors, has repeatedly proved its value. It enables the wise advertiser to make "color appeal" work for him.

Half a million pounds per month of this economical, guaranteed, mill brand paper is plowing up business for some one. Is it cultivating acreage which should be yours?

# NEENAH PAPER



# Chieftain Bond

*Use envelopes to match your stationery*

## DISTRIBUTORS

ALBANY, N. Y.	The Potter-Taylor Paper Corp'n	OMAHA, NEBR.	Field-Hamilton-Smith Paper Co.
BALTIMORE, MD.	Barton, Duer & Koch Paper Co.	PHILADELPHIA, PA.	D. L. Ward Co.
BOISE, IDAHO	Blake, Moffitt & Towne	PHOENIX, ARIZ.	Blake, Moffitt & Towne
BOSTON, MASS.	Carter, Rice & Co.	PITTSBURGH, PA.	Brubaker Paper Co.
BUFFALO, N. Y.	Holland Paper Co.	PORTLAND, ORE.	Blake, Moffitt & Towne
BUTTE, MONT.	Minneapolis Paper Co.	PROVIDENCE, R. I.	Paddock Paper Co.
CHICAGO, ILL.	Parker, Thomas & Tucker Paper Co.	PUEBLO, COLO.	Colorado Paper Co.
CINCINNATI, OHIO	Standard Paper Co.	RALEIGH, N. C.	Epes-Fitzgerald Paper Co.
CLEVELAND, OHIO	Petrequin Paper Co.	RICHMOND, VA.	Epes-Fitzgerald Paper Co.
COLUMBIA, S. C.	Epes-Fitzgerald Paper Co.	SACRAMENTO, CALIF.	Blake, Moffitt & Towne
DALLAS, TEXAS	E. C. Palmer & Co., Ltd.	ST. LOUIS, MO.	Acme Paper Co.
DENVER, COLO.	The Carter, Rice & Carpenter Paper Co.	ST. PAUL, MINN.	E. J. Stilwell Paper Co.
DES MOINES, IOWA	Carpenter Paper Company of Iowa	SALEM, OREGON	Blake, Moffitt & Towne
DETROIT, MICH.	The Whitaker Paper Co.	SAN ANTONIO, TEXAS	San Antonio Paper Co.
DULUTH, MINN.	John Boshart Paper Co.	SAN DIEGO, CALIF.	Blake, Moffitt & Towne
FRESNO, CALIF.	Blake, Moffitt & Towne	SAN FRANCISCO, CALIF.	Blake, Moffitt & Towne
HOUSTON, TEXAS	E. C. Palmer & Co., Ltd.	SAN JOSE, CALIF.	Blake, Moffitt & Towne
INDIANAPOLIS, IND.	Century Paper Co.	SANTA ROSA, CALIF.	Blake, Moffitt & Towne
JACKSON, TENN.	Martins-Currie Paper Co.	SEATTLE, WASH.	Blake, Moffitt & Towne
KANSAS CITY, MO.	Kansas City Paper House	SPOKANE, WASH.	Spokane Paper & Stationery Co.
LOS ANGELES, CALIF.	Blake, Moffitt & Towne	SPRINGFIELD, MO.	Springfield Paper Co.
LOUISVILLE, KY.	Southeastern Paper Co.	TACOMA, WASH.	Tacoma Paper & Stationery Co.
MILWAUKEE, WIS.	The E. A. Bouer Paper Co.	TAMPA, FLA.	E. C. Palmer & Co., Ltd.
MINNEAPOLIS, MINN.	Minneapolis Paper Co.	TOLEDO, OHIO	Ohio & Michigan Paper Co.
NEW ORLEANS, LA.	E. C. Palmer & Co., Ltd.	WASHINGTON, D. C.	Barton, Duer & Koch Paper Co.
NEW YORK CITY	F. W. Anderson & Co.	WICHITA, KANSAS	Kansas City Paper House
OKLAND, CALIF.	Blake, Moffitt & Towne	WILKES-BARRE, PA.	H. A. Whiteman & Co.
OKLAHOMA CITY, OKLA.	Kansas City Paper House	WORCESTER, MASS.	Charles A. Esty Paper Co.

## EXPORT

NEW YORK CITY.....American Paper Exports, Inc. NEW YORK CITY.....Parsons & Whittemore, Inc.

## ENVELOPES

WAUKEGAN, ILL., National Envelope Co., Div., United States Envelope Co.  
WORCESTER, MASS., Logan, Swift & Brigham Envelope Co., Div., United States Envelope Co.

*"Note the Tear and Wear as well as the Test"*

# ER COMPANY

*Neenah, Wisconsin*

OLD COUNCIL TREE BOND  
SUCCESS BOND  
CHIEFTAIN BOND  
NEENAH BOND

Check the  Names

GLACIER BOND  
STONEWALL LINEN LEDGER  
RESOLUTE LEDGER  
PRESTIGE LEDGER

*Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes*

# 3 sizes 3 prices One quality



**No. 1**  
Printing  
Surface  
14 x 18  
inches



**No. 14**  
Printing  
Surface  
14 x 24  
inches



**No. 2**  
Printing Surface  
20 x 24 inches

**I**N the domain of Hand-Inking Proof Presses, Vandercook & Sons are now offering the three machines illustrated at the left.

Each of these three hand-inking models has the rigid bed which has proved the soundness of the Vandercook design. These presses are so accurate and void of deflection under strain that a small unsupported letter—so small that it will barely stand alone—may be proofed, yet remain standing. The impression will show practically no more pressure than if it were part of a large form.

A simple, accurate register device makes color proofing possible. Other exclusive features add greatly to the popularity of these presses.

For the shop producing a very large volume of work, requiring thousands of copies a day from composing room presses, the Vandercook Composing Room Cylinders with automatic inking, grippers, sheet feed, trip, sheet brush, etc., are recommended. For Production Work not requiring grippers, etc., the Vandercook Roller Series Presses with Inking System are best.

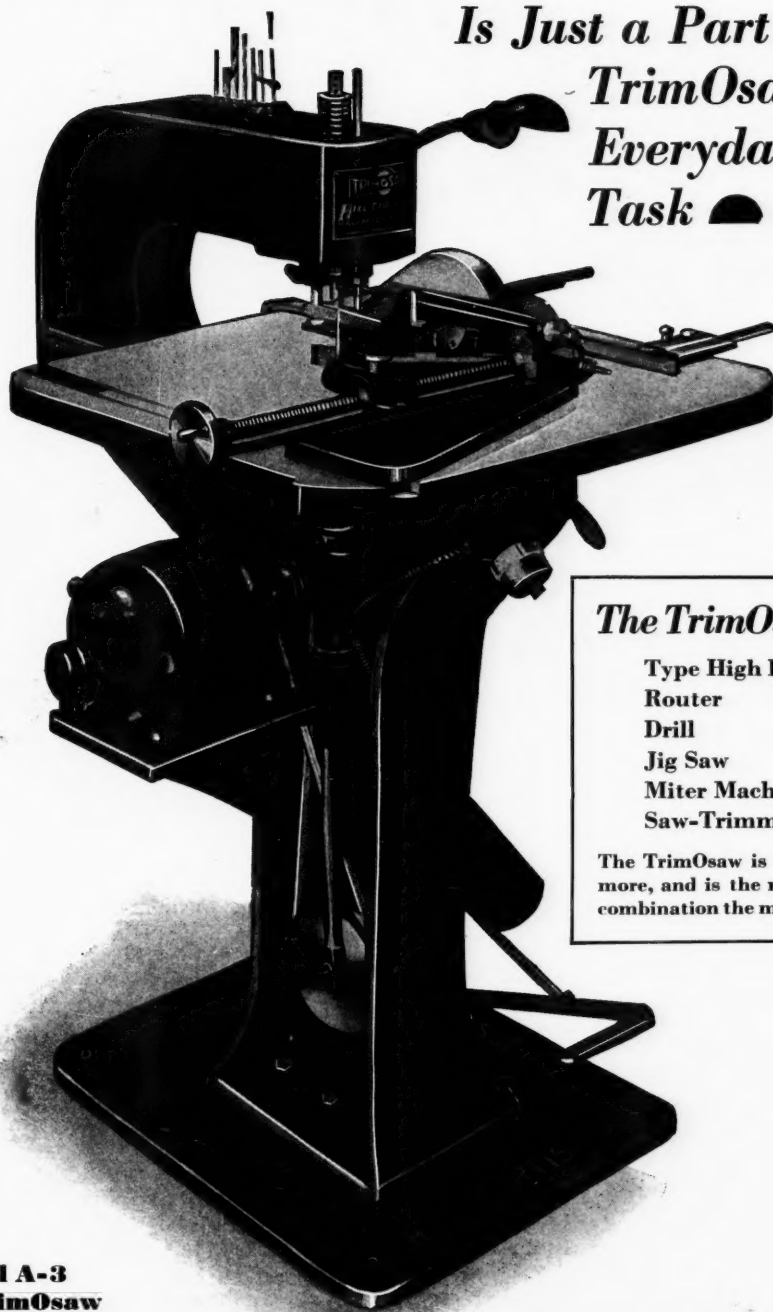
*Write today for full details, specifications  
and name of nearest dealer*

**Vandercook**  
Originators of the **Modern Proof Press** **& Sons**

900 N. KILPATRICK AVE., CHICAGO

# ROUTING . . . .

*Is Just a Part of the  
TrimOsaw's  
Everyday  
Task* ◐



*The TrimOsaw is a*

Type High Planer  
Router  
Drill  
Jig Saw  
Miter Machine  
Saw-Trimmer

The TrimOsaw is all these and more, and is the most versatile combination the market affords.

▲  
**Model A-3  
TrimOsaw**  
▼

**HILL-CURTIS CO.**  
MAKERS OF HIGH GRADE SAWING MACHINERY  
SINCE 1881  
**KALAMAZOO MICHIGAN**  
▲ 1616 DOUGLAS AVENUE ▲



## The C & P Craftsman Cutter...



*The 34½" Craftsman  
Cutter*

*Craftsman Sales  
for 1929  
are doubling  
over 1928*

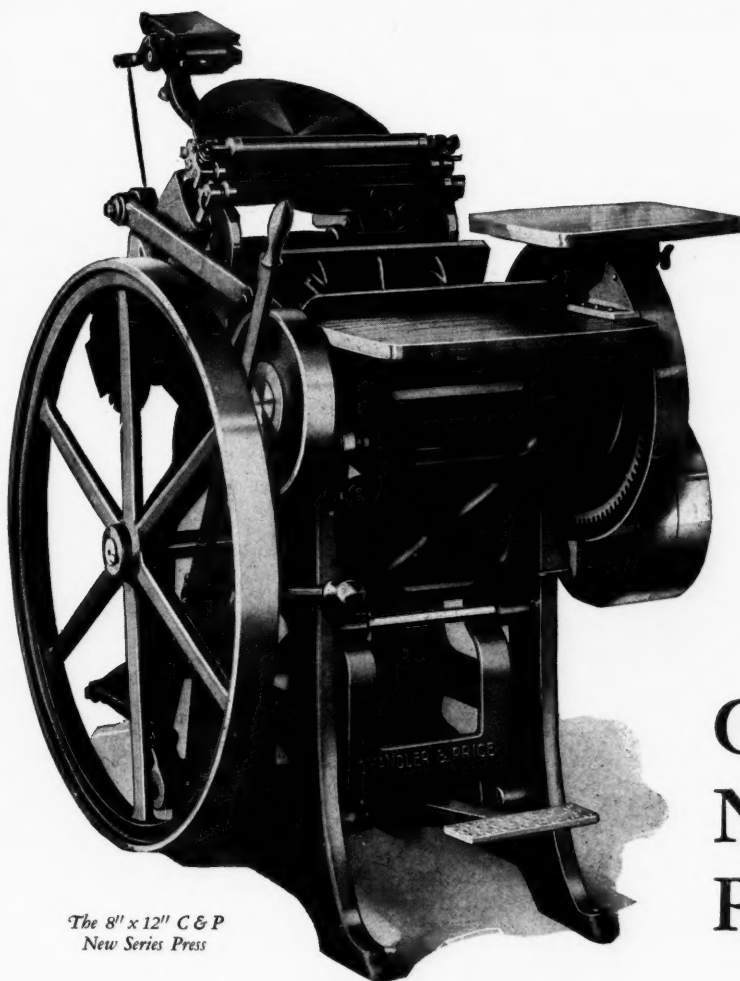
THIS splendid increase in shipments reflects a growing realization especially among medium-sized shops that the Craftsman is the last word in its field.

It is an adequate expression of Chandler & Price's more than 30 years' cutter-making experience. Its more than necessary strength is placed wherever needed. It insures complete safety against accidental starting and repeating. Base, table, chatterless stroke, and other factors eliminate vibration. Indefinitely long life goes with sheer accuracy and the most minute and advanced engineering.

The Craftsman is one of a complete range of modern cutters for all sizes of printing, bookbinding and paper cutting establishments. "Above" it in size is the C & P Automatic in 39", 44", and 50" sizes. "Below" it are the 30" and 26" lever cutters and the 19" bench cutter for the smallest plant. We should be glad to send you full information on any Chandler & Price cutter.

**Chandler & Price**  
PAPER CUTTERS & PRESSES

THE CHANDLER & PRICE COMPANY • Cleveland, Ohio, U. S. A.



*The 8' x 12' C & P  
New Series Press*

## C & P New Series Presses . . .

*a Growing Item  
in our  
Manufacturing  
Program*

**S**ALES of Chandler & Price New Series Presses are running 22% ahead of last year. Our 8 x 12's, for example, are going out so fast that we can't hold one long enough to photograph it. Hundreds of New Series Presses are whirring on our floor, being crowded through as fast as thorough testing will permit.

The reasons for this activity? Plenty of them. Steady, trouble-free production at minimum cost of operation, upkeep, and depreciation. As one printer tersely says, "I turn my capital on my C & P machines." And another printer adds, "I have spent only \$1.50 for repairs on my 10 x 15 C & P Press bought 28 years ago."

Wouldn't a brand new Chandler & Price New Series Press look good on your floor? We should be glad to send you full specifications on any of these sizes: 8' x 12', 10' x 15', 12' x 18', 14½' x 22'.

**Chandler & Price**  
PRESSES & PAPER CUTTERS

**THE CHANDLER & PRICE COMPANY** , *Cleveland, Ohio, U. S. A.*

To the alert **ADVERTISING MAN** in search of  
a not-overworked **IDEA**  
for **DISPLAY** Headings

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**Get** yourself  
**Cooper Fullface**  
and *Cooper Italic*

AND STICK TO EASY-TO-READ  
OLDSTYLE FOR TEXT MATTER

---

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In current advertising the contrasty display headings of light italic with very black roman are colorful and lively—about the best one of the styles now prevailing. But most of the lettering examples seen are of the sharp, geometric order, and do not belong with oldstyle text type. Yet nearly everybody prefers text matter set in a good readable oldstyle. So we point to Cooper Fullface and Cooper Italic as display types having the wanted high contrast in both shape and color, and both very much at home in the oldstyle group. Very good draughtsmanship and an uncommon swing to Cooper Italic and a mighty thump in Cooper Fullface. Ask us to send complete specimens of these types.

**BARNHART  
BROTHERS  
& SPINDLER**

*Type Founders*

**CHICAGO    WASHINGTON  
KANSAS CITY    ST. LOUIS  
DALLAS    OMAHA    SEATTLE  
VANCOUVER, B. C., CANADA**









# HAS THE DESERT GONE MODERNISTIC?

WHO knows! But if it hasn't it's about the only well known institution that has stuck to the old interpretation. For, whichever side of the fence you are on—the fact remains that there is a new power—force—call it what you like—in our current advertising.

Photographic reproduction is ignored. The modernist leaves out non-essentials—draws a suggestive line here—another there—takes perspective as he sees it and achieves movement not pictured before—and Power and Force and Smartness.

Maybe you like this "Modernistic Art"—maybe you don't. It doesn't matter much. For the real purpose of Direct Mail is to make a demand on the receiver's attention; to so intrigue him by its suggested smartness or newness or desirability that he will buy your product instead of your competitor's! If "Modernistic Art" does this—and there are thousands who say it has—why not let it to work for you?

The Kamargo quartette of covers cooperates to a high degree with modern art in the immediate claiming of a prospect's eye and thought. Four different stocks—an artist's pallet of colors—textures which run from leather-like Morocco through Italian Ravenna and cloud-mottled Gay Head to clear, keen Indian Head. All made by a house which has been one of the traditional forces of the paper business for 121 years. All strong, clean cut, printable, practical cover stocks of real merit and moderate cost.



## KAMARGO MILLS

Founded 1868

KNOWLTON BROTHERS

(Watertown, New York)

© KAMARGO MILLS • GAY HEAD • MOROCCO • INDIAN HEAD







# 16 Years Ago

## UNION BOUGHT ITS FIRST MONITOR



*A busy corner in the Union Book Bindery, Chicago, a user of MONITOR Bindery Equipment for 16 years.*

When the owners of the Union Book Bindery bought their first MONITOR, they hardly figured the machine would still be performing at top pace sixteen years later.

But it is. This sixteen-year-old MONITOR today is doing its regular shift without a hitch or a balk—running neck and neck with other MONITORS more recently purchased by the Union folks.

That's what you call service—that's getting long dividends on a machinery investment. But such service isn't unusual with MONITORS. They're built that way—constructed to last—to work long, hard hours day after

*and today the machine is still going strong*

day, year in and year out. They are durable by nature.

It was this service that justified the Union folks in regularly adding to their MONITOR equipment. Their plant now

operates 4 MONITOR Stitchers, 1 MONITOR Punching Machine and 1 MONITOR Perforator. And it is this service that will make you, too, a booster once you test these remarkable bindery machines.

Before you buy additional equipment, see MONITORS in action. Send the coupon and we'll give you the names of nearby users. Ask them what they think of their MONITORS. Mail the coupon today.

**LATHAM  
MACHINERY CO.**

**1147 Fulton Street, Chicago**

Branches: NEW YORK, 461 Eighth Ave. PHILADELPHIA, Bourse Building BOSTON, 531 Atlantic Ave.

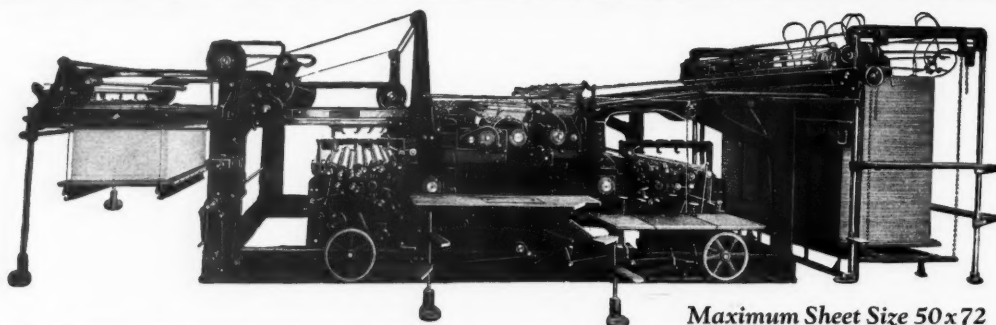
**Tear off  
and mail  
this  
Coupon**

**Latham:**  
*Tell us all about MONITOR  
Bindery Machines and  
give names of firms to  
whom we may refer*

Name.....

Address.....

City..... State.....



Maximum Sheet Size 50x72

## Average Production in Eight Pressrooms 1735 (2-color) per Hour

### What Users Say About Production

(NAMES ON REQUEST)

"Our average production has varied between 1600 and 1900 sheets per hour" [net].

"Average impressions per hour, 8 months, 1913."

"Our average is from 1400 to 1500 [net]. However, we have been in plants where they average 1800."

"We average from 1600 to 1800 impressions per hour" [net].

"Our running speed varies from 1950 to 2150, depending on conditions, but on the most accurate work it is usually down to about 1950."

"Our opinion is that 1400 [net], which we are getting, is about the limit for first-class process printing."

"On our work we find that we get best production when running at 2200 or a little better per hour."

"On our class and method of printing [leading national magazines], our production average is 1350 per hour" [net].

"The writer has seen this press running at 2520 per hour and working without a hitch if the paper was right."

The quotations at the left are from letters written by users of the Babcock Two-color Sheet-fed Rotary Printing Press.

They include ALL the recent figures in our files—favorable and unfavorable.

The average of all the figures mentioned (many of which are NET, including non-productive time) is 1735 two-color impressions per hour. This does not include the last figure, which is not an average.

In future announcements we shall quote what users say about register, distribution, accessibility, and other advantages of this press.

Write for Booklet B-5.

### The Babcock Printing Press Manufacturing Company

NEW YORK, 460 W. 34th St.; CHICAGO, 407 S. Dearborn St.; PHILADELPHIA, 112 S. 16th St.; BOSTON, 31 St. James Ave.; CINCINNATI, Thomas E. Kennedy & Co.; NEW ORLEANS, E. C. Palmer & Co.; ATLANTA, Southeastern Printers Supply Co.; ST. LOUIS, KANSAS CITY, OMAHA, SEATTLE, DALLAS, Barnhart Bros. & Spindler. SAN FRANCISCO, LOS ANGELES, PORTLAND, American Type Founders Company. CANADA, Miller & Richard.

# BABCOCK

## TWO-COLOR SHEET-FED ROTARY

# Better Magazines, Molds & Liners

FOR CONSIDERABLY LESS MONEY

## THOUSANDS OF OUR NEW MAGAZINES

*Are Giving Perfect Satisfaction in  
America's Best Print Shops*

Try one or more at our risk. We guarantee them to work perfectly from the very beginning—besides, you save \$45.00 on each full-size magazine. Send for testimonials.

Full Size . . . . . \$150.00

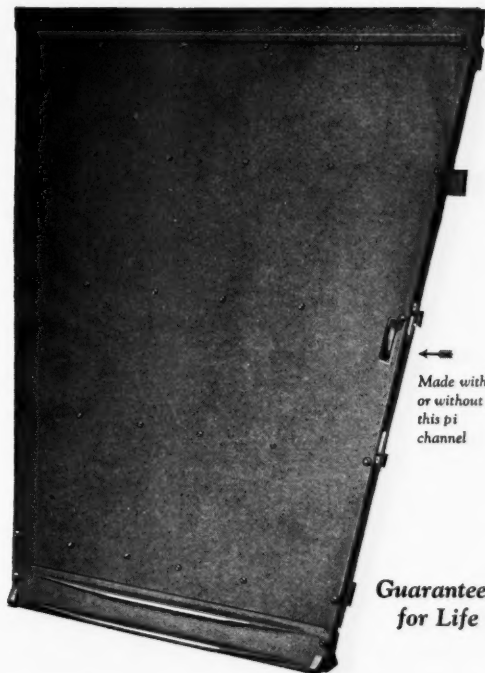
Split Size (Upper or Lower) . . . 110.00

*Interchangeable on all Standard Linotype Machines,  
Including Models 26, 25, 19, 18, 14, 8, 5, 4 and L*

Our molds are guaranteed superior to any you have ever purchased in the past, regardless of price. They are hardened by a special process—and each operation is performed by an expert. These molds are warranted not to warp under the most severe heat.

Universal Molds . . . . .	\$ 90.00
Recessed Molds . . . . .	100.00
Head Letter Molds . . . . .	110.00
Solid Liners . . . . .	1.50
Recessed Liners . . . . .	2.50
Head Letter Liners . . . . .	3.50

*Interchangeable on all Linotype Machines*



*Guaranteed  
for Life*

Let us fill your next order for Magazines, Molds, Liners and Sundries

## **RICH & McLEAN, Inc.**

*Manufacturers of*

*Magazines, Molds, Liners, Etc., for Linotype Machines*

**15 PARK PLACE, NEW YORK, N. Y.**

Chicago  
F. M. JOERNDT  
5104 Barry Avenue

St. Paul, Minn.  
PERFECTION TYPE, INC.  
141 East 5th Street

San Francisco  
THOS. F. DONAHUE  
200 Davis Street

Philadelphia  
WM. W. CORTER  
6106 Catherine Street



ESTABLISHED NINETEEN HUNDRED SIX

# FORCED THROUGH THE WALL

A NEW DISPLAY ROOM IS THE RESULT. Business increases have made it necessary for us to enlarge our space in the Rand-McNally Building. And we have more than doubled it.

HERE PRINTERS' AND BOOKBINDERS' MACHINERY will be displayed that will enable prospective purchasers to see new and rebuilt machines in operation. Among the machines that we sell and to be displayed are:

HALL SPECIAL FOLDING MACHINES  
SAFETY TRIMMERS  
BRACKETT STRIPPING MACHINES  
BERRY ROUND HOLE CUTTERS  
MENTGES FOLDING MACHINES  
REBUILT FOLDERS (All Makes)  
HALL BUNDLING PRESSES  
MURPHY SEALING MACHINES  
LINE-UP TABLES

CHRISTENSEN WIRE STITCHER FEEDERS  
NICCO AUTOMATIC — For Raised Printing  
EHLIG FOLDER CONTINUOUS FEEDERS  
FROHN AIR-WHEEL FEEDERS  
LATHAM STITCHERS  
LATHAM PERFORATORS AND PUNCHES  
REBUILT FEEDERS (All Makes)  
HICKOK RULING MACHINES  
HICKOK RULING MACHINE FEEDERS

*Come in and see them!*

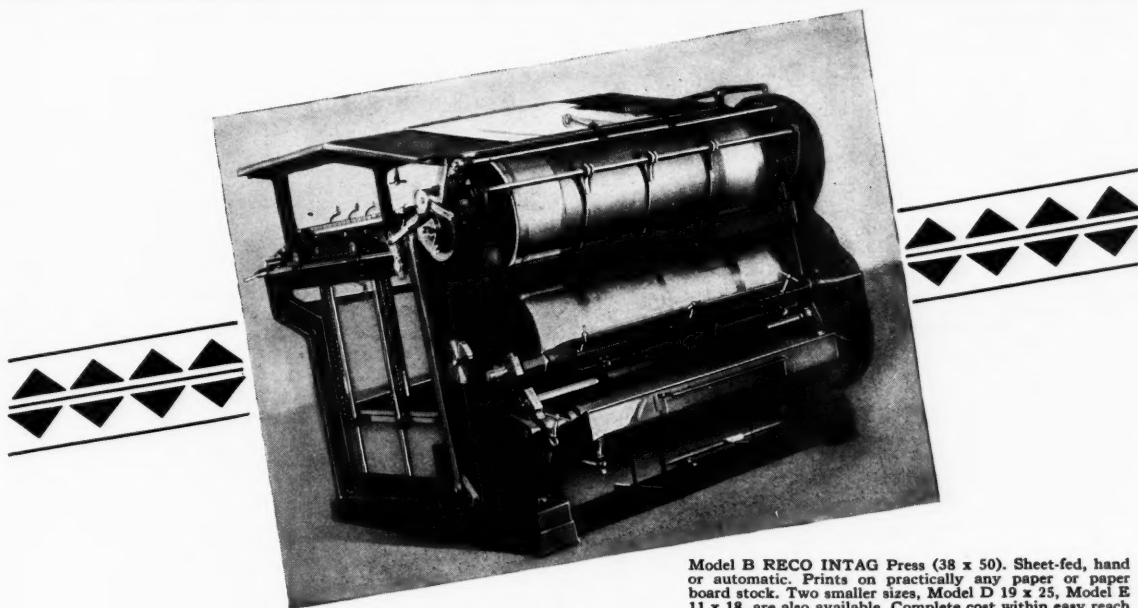
## A. W. HALL COMPANY

HALL SERVICE

Sales Office: 106 W. Harrison St.  
Telephone HARRISON 2193  
CHICAGO, ILL.



Display Room: 108 W. Harrison St.  
Telephone HARRISON 2194  
CHICAGO, ILL.



Model B RECO INTAG Press (38 x 50). Sheet-fed, hand or automatic. Prints on practically any paper or paper board stock. Two smaller sizes, Model D 19 x 25, Model E 11 x 18, are also available. Complete cost within easy reach of the average progressive printer.

# ROTOGRAVURE

A new source of profit for printers and a wonderful opportunity to get away from price competition. Rotogravure of the finest quality can now be produced in the average progressive printing plant. Beautiful effects, in an unequaled range of tones with little or no makeready. The demand for Rotogravure is practically unlimited, but heretofore it has been available only for big jobs and long runs. Now it is practical for ordinary commercial work, in runs from a few thousand up.

This development is based upon a remarkable new intaglio printing press — the RECO INTAG — which prints from inexpensive thin copper plates in place of the heavy copper cylinders heretofore used. Plates can be obtained from a local photo-engraver; or, with a moderate investment, they can be made in the printer's own plant. Any intelligent pressman can easily learn to operate the press.

A number of these machines are already in successful use. They are suitable not only for a wide range of job printing, but also for newspaper supplements of 4 to 8 pages standard size or 4 to 16 pages tabloid. A brochure which tells the whole story will be mailed on request.

*Openings Are Available for Aggressive Sales Representatives*

## RECO MACHINERY CORPORATION

BUILDERS OF INTALIO PRINTING MACHINERY AND EQUIPMENT FOR ROTOGRAVURE  
PLATE MAKING AND PRINTING

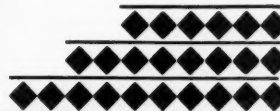
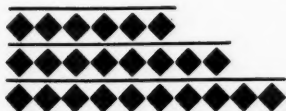
342 MADISON AVENUE

NEW YORK, N. Y.

## RECO INTAG

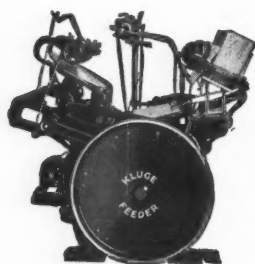
PRINTING PRESS

FOR ROTOGRAVURE PRINTING



*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

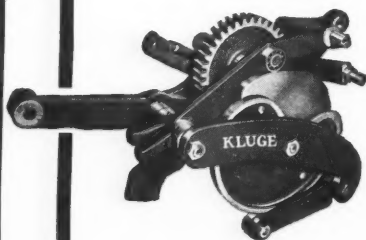
# IT IS NOT BY ACCIDENT



**KLUGE**  
AUTOMATIC JOB PRESS  
FEEDER

that KLUGE Platen Press Feeders cost their users less than a dollar a month upkeep. THE KLUGE IS BUILT THAT WAY. Each individual part is made of the material best suited to withstand the degree of wear and tear demanded from it, the completed machine representing the highest type of workmanship and construction.

The cam assembly—the heart of the simple and positive action for which the KLUGE FEEDER is remarkable—offers a striking example of the methods and material used throughout the unit. Here three sets of SKF double-row ball-bearings—the highest priced bearings in the world—are used to permit the rockers to ride upon the cam with absolute minimum of friction.



The rocker arms themselves are expertly made of drop forgings, insuring long-wearing qualities and reducing breaking possibilities to the lowest limit.

Other important items in KLUGE construction include the soundest of raw material, strict shop practice and careful inspection.

*When you buy a KLUGE you purchase profitable and reliable service costing a minimum to maintain*

**B&K**  
FORMERLY THE MILLER  
FEEDER

## Brandtjen & Kluge, Inc.

*Manufacturers of the KLUGE and B & K Automatic Platen Press Feeders*

**St. Paul, Minnesota, U. S. A.**

### *Branches with Operating Exhibits:*

ATLANTA, 86 Forsyth Street, S. W.  
CHICAGO, 733 S. Dearborn Street  
DALLAS, 217 Browder Street

DETROIT, 1051 First Street  
ST. LOUIS, 412 N. 3rd Street  
NEW YORK, 77 White Street

PHILADELPHIA, 235 N. 12th Street  
LOS ANGELES, 324 E. 3rd Street  
SAN FRANCISCO, 881 Mission Street

*Canadian Representatives: TORONTO TYPE FOUNDRY CO., LTD.*

*In the entire Printing Industry no machine so completely answers the demands made upon it as the Monotype meets the varied requirements of the Composing Room.*

## MONOTYPE

### 1899 to 1929

In 1899 the practicability of the Monotype as a typesetting machine was first demonstrated.

Three years later the sales manager of the Monotype Company was still using a kitchen table as a desk—and the first typewriter was purchased.

By 1912 the company had erected its own building, and in 1917 a new wing was added. It now occupies five acres of floor space.

The year 1928 saw more Monotype machines shipped than in any previous year, and a 30 per cent increase in matrices purchased by Monotype owners. More than half the Monotypes shipped in 1928 went to Monotype customers on repeat orders.

This is a history of sound growth—a growth founded on the satisfaction of printers and publishers with Monotype equipment and Monotype service.

### Kingsport Press

The Kingsport Press was established at Kingsport, Tenn., in 1922. Despite its youth, this plant is now credited in the trade as being among the largest exclusive book production units in the United States. The plant specializes in book printing only, undertaking no commercial printing nor periodical publications. Of course, it operates Monotype Composing Machines. In the plant is combined a paper mill, a book cloth plant, and a complete printing and binding establishment. Its top capacity is 75,000 books per day, and average monthly production for the past several months has exceeded a million books.



SOL. HESS

*Mr. Hess' work as Assistant Art Director of the Monotype Company includes the supervision of fitting type faces for use on the Monotype. He has to his credit a number of original type designs as well as the creation of a formidable array of decorative material for use as ornaments and borders.*

### Versatility

⊗ The Monotype Typesetting Machine economically sets all kinds of straight-matter composition, tabular and rule-and-figure work, ruled forms, measures to 60 picas, leader work, plate gothic work, and all other classes of typesetting in sizes from 4 up to 24 point. It can be equipped to make perfect new single type and ornaments in all sizes from 4 to 36 point; to make rules of all kinds in sizes from 2 to 12 point, and leads and slugs from 1½ to 12 point—cast in strips or cut to a predetermined measure. Only in the Monotype is combined a typesetting, a type-casting and a strip-casting machine all in one unit.

⊗ The low press make-ready cost of Monotype-set jobs is well known to Monotype users.

⊗ Monotype keyboard ribbons may be held indefinitely for reprint orders and the expense of re-keyboarding saved.

⊗ Monotype keyboard ribbons may be run at any time or any place on any standard Monotype caster.

⊗ Up to six complete alphabets of three different type faces may be combined in a single Monotype keyboard arrangement for use on one job.

⊗ The point size and width measurements of Monotype-set type are continuously accurate within the limits of two ten-thousandths of an inch.

⊗ Monotype corrections are made by hand and do not interfere with machine typesetting.

⊗ Human hands have never manipulated the Monotype keyboard to its maximum capacity.

⊗ The average speed of Monotype typesetting is greater than that of any other method of typesetting.

This page is set on the Monotype in Garamond Bold and Italic, No. 548 Series.

LANSTON MONOTYPE MACHINE COMPANY, Philadelphia, Pa., U. S. A.

## MAGAZINET

### Single Types

The demands of buyers of printing and of buyers of newspaper and magazine advertising space for a betterment in the typography of printed matter and advertisements has been a most important factor in influencing the purchase of Monotype typesetting machines and matrices. There is general recognition that good typography is achieved only through the use of single types.

1928 was a Monotype year in that it recorded an emphatic endorsement by printers and newspaper publishers of Monotype claims for high quality of Monotype-cast type (both machine-set and hand composition), and for the economy, speed and efficiency of the Monotype System.

Beginning with 1924 each of the past five years has shown an increase over the previous years in the total number of Monotype machines installed.

On the Monotype short lines may be letter-spaced at the keyboard to avoid wide spacing between words.

### Jacobi, Inc.

"He Profits Most Who Serves Best," is the motto of Edward Jacobi, Inc., Fourth and Green Sts., Philadelphia. "Any job that can be handled, from a post-card to a complete catalogue," is the range of Jacobi service. Mr. Edward Jacobi, president, answers the question, "Why Monotype equipment in your plant?" by replying: "Service, flexibility and economy backed by all production under one roof, a well rounded selection of type faces, Monotype standing forms, and economies effected through non-distribution, elimination of press make-ready, and the ability to serve a customer promptly, economically, and with profit."



EDWARD JACOBI





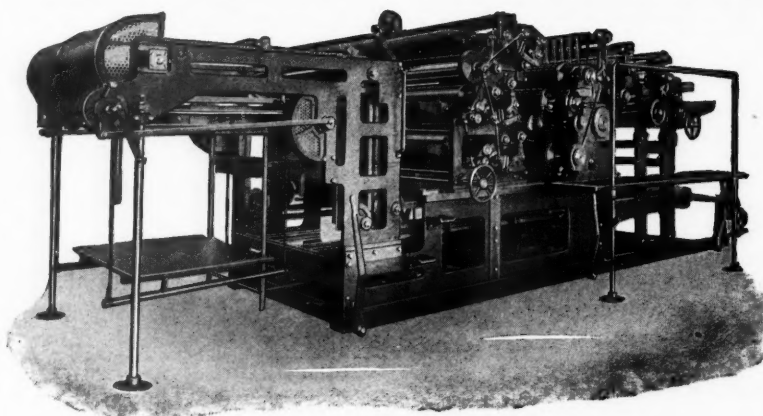
### 36x48 ALL-SIZE ROTARY PRESS

(Upper Illustration)

This press is a vital factor in the production of novelty wrappers for food products, candies, etc. It prints two, three or four colors on Glassine, Parchment, Cellophane or Tin Foil—takes any size web up to 48-inch width—cuts off sheets any size from 20 to 36 inches (¼-inch variations)—prints and delivers in single sheets to lowering pile delivery at 5,000 to 6,000 sheets per hour. Advanced Inking and Sheet Register are exclusive features of this press.

U. P. M.—Kidder All-Size Rotary Presses also made in various other sizes printing one, two, three or four colors on face and one color on reverse.

## All-Size Rotaries



**E**RA-MAKING EXAMPLES of how automatic presses have been made adaptable to various sizes and kinds of paper by the world's foremost manufacturers of special printing presses.

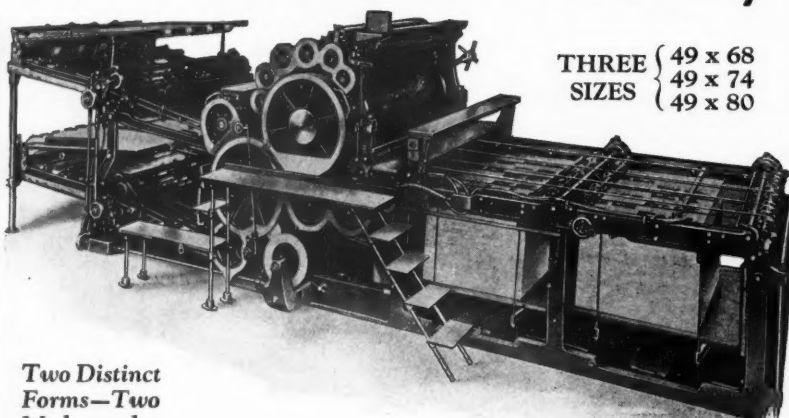


### SHEET-FED ROTARY PRESS

(Lower Illustration)

It ranks with web presses in production and equals the finest printing done on flat-bed presses while possessing the same adaptability to different sizes of paper and forms. Prints on any grade or weight of paper at a rate of 5,000 to 6,000 sheets per hour. As compared with flat-bed presses it prints two sheets with one revolution instead of one sheet with two revolutions. Now in extensive use on a great variety of large-edition commercial printing and catalog work as well as on important national magazines famous for fine printing.

## Two-Sheet Rotary



THREE { 49 x 68  
SIZES { 49 x 74  
          { 49 x 80

Two Distinct  
Forms—Two  
Makereadys

## U. P. M.—KIDDER PRESS CO., INC.

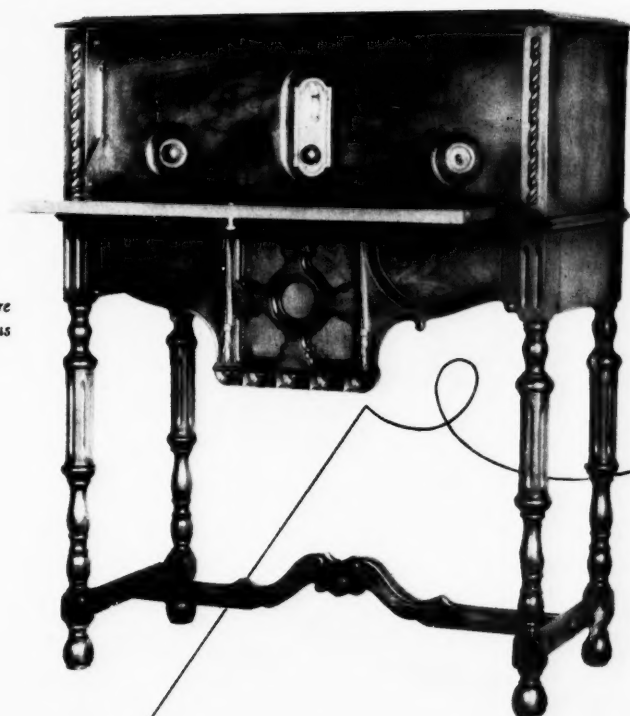
UNITED PRINTING MACHINERY COMPANY • • KIDDER PRESS COMPANY

Headquarters and Factory at Dover, N. H.

SALES OFFICES AT NEW YORK, CHICAGO AND TORONTO

# Gravure pictures *in full* attractiveness

*From a direct mail gravure  
piece, courtesy McManus  
Studios.*



*from  
modern  
presses  
built  
by*

This is an age of pictures—but very definitely an age of ATTRACTIVE pictures.

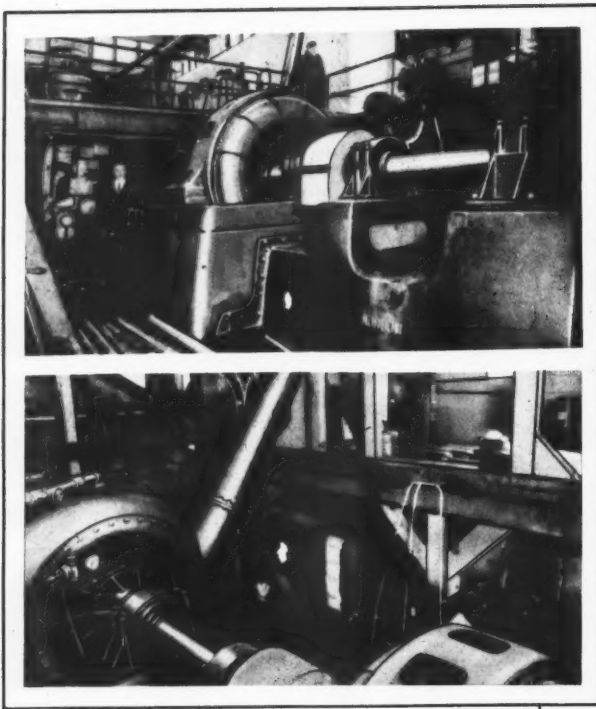
Gravure reproduction is, therefore, sweeping to the fore. And, to keep this popularity on the increase, gravure press operators should be careful to give advertisers clean, sharp reproductions—pictures in monotone or color which emphasize the advantages of the gravure process.

Gravure supplements of newspapers and magazines should reflect this ideal—news and advertising illustrations should radiate beauty.

Such gravure reproduction builds for the future of the press owner.

## **HARRIS-SEYBOLD-POTTER**

# Mechanically increasing the popularity of *direct-by-mail* produced by Gravure

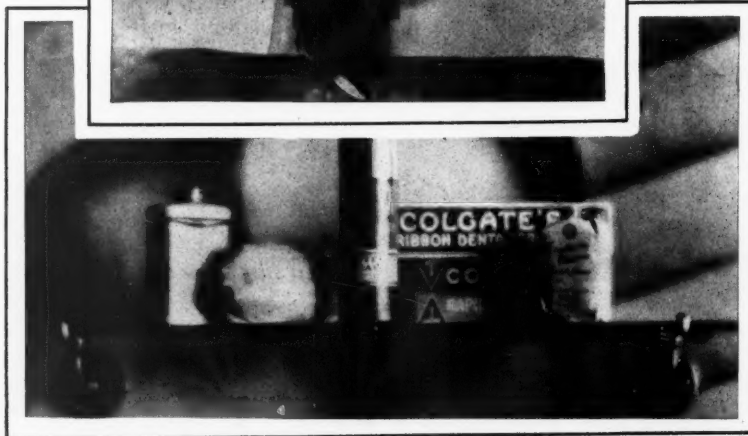


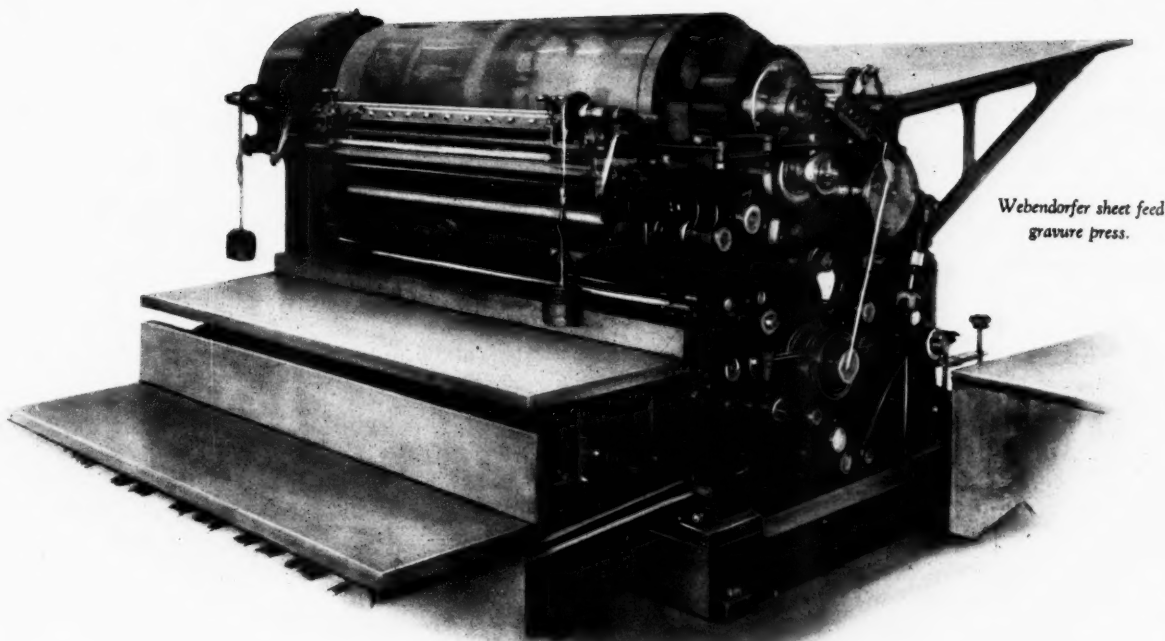
From a style presentation produced by gravure, courtesy Joel Feder Studios.



From a four page direct mail gravure piece, courtesy Tri-mount Dredging Co.

From a gravure art treatment, courtesy Pratt & Florea, Inc.





*Webendorfer sheet feed  
gravure press.*

ONE of the chief advantages of direct-by-mail advertising is its versatility of appearance.

Further opportunity to please users is made possible by the new sheet feed gravure press built by Harris Seybold-Potter. It produces short and long runs of direct-by-mail pieces, economically, and with all the glow of the gravure process. It uses sheet copper plates and is extremely simple in operation. Seventeen years of Webendorfer gravure press building are behind its design.

The size is 41 x 54. Either hand feed tape delivery, or automatic suction pile feed, pile delivery, can be furnished.

Ask a representative for further details—of a technical nature if you wish them.

HARRIS-SEYBOLD-POTTER CO.

*General Offices:* CLEVELAND, OHIO

*Sales Offices:* NEW YORK, CHICAGO, SAN FRANCISCO,  
PHILADELPHIA, BOSTON, DAYTON

*Factories:* CLEVELAND, DERBY, CONN. DAYTON

## **WEBENDORFER SHEET FEED GRAVURE PRESS** *built by* **HARRIS-SEYBOLD-POTTER**

*Produced on a sheet feed Webendorfer Gravure Press.*



# Contributing to newspaperdom's trend toward ***COLOR***

Gradually but surely, color has entered the newspaper field. First, monotone gravure with its distinctive tints has enhanced newspaper appearance.

Then, came the next step—multi-color gravure. Already, newspapers and magazines have accepted this means of keeping ahead of the trend toward "color in everything".

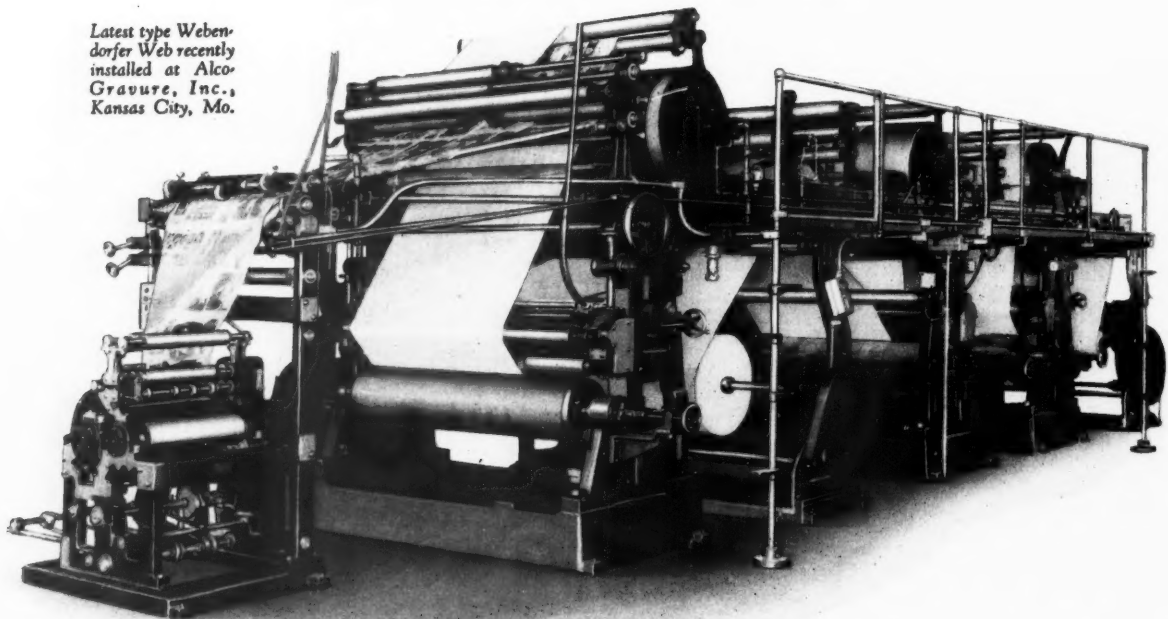
With seventeen years of Webendorfer gravure experience upon which to work, Harris-Seybold-Potter engineers have produced a multi-color press, built in standard units. As many color units as are wanted can be obtained with one installation. Others can be added at later dates.

Web monotone and multi-color gravure presses are built in two standard sizes: single width taking maximum 56 inch webs and double width taking maximum 72 inch webs. Worm or bevel gear drive, anti-friction bearings, balanced rollers, efficient oiling, steam drum, water cylinder, and blowing equipment are of the finest design. Units are wonderfully smooth in operation, Harris-Seybold-Potter built. Folders can be furnished for newspaper and magazine work.

Write for detailed, technical information if you wish it.

HARRIS-SEYBOLD-POTTER CO. General Offices: CLEVELAND, OHIO  
Sales Offices: NEW YORK CHICAGO SAN FRANCISCO PHILADELPHIA BOSTON  
DAYTON Factories: CLEVELAND DERBY, CONN. DAYTON

Latest type Webendorfer Web recently installed at Alco-Gravure, Inc., Kansas City, Mo.



**WEBENDORFER WEB GRAVURE PRESS**  
built by  
**HARRIS-SEYBOLD-POTTER**

# Peerless Bindery Machinery

## COMPLETES YOUR BINDERY



**Power Punch Machine**

This is the machine that has found such great favor among the larger users of punching machines. Let us demonstrate how much more you get for your money in this machine than in any other. The all-steel table, the new improved adjustable gauge, the absolute impossibility of spoilage because of punch heads slipping, are features that will appeal to you as will also the heavy construction of the machine in general. Also manufactured in Foot Power.



**Numbering and Paging Machine**

This is an all-cam-action machine with a vertical action of the head, eliminating springs and long levers that is positive in its action and will produce 100% better impression with the same paging heads than if used on the old machines. Double ink rollers and easy access to the ink-plate are also new features.

The Bindery is the finishing room of the Print Shop. It is the place where the printed job is finally completed for the customer.

The customer judges your work on the completed job, not just the presswork or typography. The cost sheet gives the cost of the completed job.

A job spoiled in the bindery costs more than one spoiled in the pressroom.

For these reasons high-grade efficient Bindery equipment as symbolized by Peerless Machinery is as necessary to the bindery as high-speed presses are to the pressroom.



**Rotary Perforating Machine**

That the general trend in perforating is back to the slot-hole type of perforation is demonstrated in the increasing demand for the Universal Peerless Rotary Perforator.

This change in public demand has been brought about through mechanical improvement in the machine, and the fact that it is the one machine on which perforating can be done successfully before printing on automatically fed presses.

**Send for the Nygren-Dahly Company complete catalog of Peerless Bindery Machines and prices and terms**

# NYGREN-DAHLY CO.

Main Office and Factory:

218-230 North Jefferson Street  
CHICAGO, ILLINOIS



**Power Round-Hole Perforator**

A Round-Hole Perforator is efficient only as long as it will do clean-cut perforating without mechanical trouble.

The Peerless is built to endure.

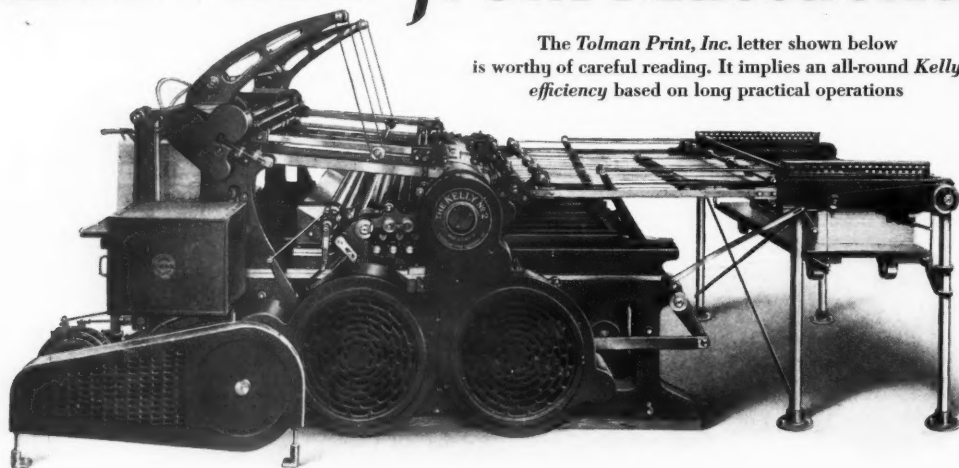
Hardened inlaid die-plate, with the utmost care used in alignment together with double bearings for the head, gives added years of service. When finally worn out a new die unit can be installed without shipping the machine to the factory.



**Foot-Power Round-Hole Perforator**

It is our belief that a foot-power perforating machine is subject to just as much strain and more abuse than a power machine. Whereas foot-operated machines are usually built very light and frail in comparison with the higher priced power machines, we build ours with a view to having it stand up under the most severe duties that a perforating machine is ever called upon to perform.

# ▲ A Voice from Massachusetts



The Tolman Print, Inc. letter shown below is worthy of careful reading. It implies an all-round Kelly efficiency based on long practical operations



**The Kelly  
Automatic  
Press  
No. 2**

**T**OLMAN PRINT, INC., Brockton, Mass., is a well-known printing concern whose product, widely distributed throughout the country, always bears the mark of good craftsmanship. It is largely a *Kelly equipped plant*, the first Style B installation having been made ten years ago.

⚡ When the historic University Press, Cambridge, Mass., was recently absorbed by the Tolman Company, two No. 2 Kelly Presses were promptly purchased for that plant.

⚡ This is a notable incident. The University Press is the *oldest printing plant north of Mexico*, being the direct successor of Stephen Daye, who established the *first printing office in the Colonies* at Cambridge, Mass., in 1639. What a contrast between the Daye hand press and the modern Kelly Automatic! And what would be the impressions of the good Stephen if he could observe from spirit-land the working of the wonderful Kellys!

FOR SALE AT ALL SELLING HOUSES OF THE

## American Type Founders Company

Sold also by Barnhart Brothers & Spindler, all selling houses; Sears Company Canada Limited, Toronto-Montreal-Winnipeg; Alex. Cowan & Sons, Ltd., all houses in Australia and New Zealand; Camco [Machinery] Limited, London, England; National Paper and Type Co., Central and South America, Mexico, Cuba, Porto Rico and West Indies

### TOLMAN PRINT, INC.

Brockton, Mass.

U. S. A.

March 20, 1929.

American Type Founders Company,  
Boston, Mass.

Gentlemen:

The installation of two No. 2 Kelly Automatic Presses at our University Press, Cambridge, Mass. plant makes a total battery at Cambridge and Brockton of eleven Kelly units. The first Kelly purchased was a Style B, installed in 1918. It is still, after ten years, doing first-class work. Obviously Kellys are satisfactory to us, otherwise we would not have installed so many.

Tolman quality of work requires accurate register, covering qualities, and firm impression. Production is also a major consideration, due to the demands made on us for quick and many times almost immediate service.

We have found that our Kellys fully measure up to the claims made for them and this is the factor that has induced us to purchase such a large number.

The presses recently installed are doing splendidly.

Yours very truly

TOLMAN PRINT, INC.

H.L. Brigham, Vice-President.

# What do you do?

when your customer demands  
that you set his job in a  
type face you do not  
have in your own  
composing  
room

ANYBODY who has been long in the printing business knows how much trouble customers have caused printers by having insisted on the use of certain type faces. Sometimes the orders have been lost when the printer has not possessed the particular type face demanded.

Even when the order has not been lost, it has often meant difficult and delicate work on the part of the printer's salesman to induce the customer to use some other type face than the one specified. Nor has the



trouble ended there, for substitution, even though finally carried out with the customer's consent, has in a great many cases caused more or less dissatisfaction with the finished work.

All difficulties on this score are now obviated for printers, for practically all of the various type faces in popular demand can be obtained through trade composition service. The result is that the printer can offer to print a customer's work in practically any type face demanded. There need be almost no limitations.

*«The answer is quite obvious:*

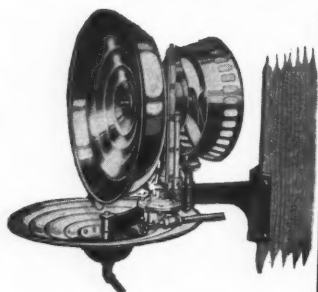
Depend on trade composition plants to meet  
the typographic demands of your customer»

INTERNATIONAL TRADE COMPOSITION ASSOCIATION, 173 West Madison St., CHICAGO

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*



## Made-to-Order Printing Weather



### A FEW USERS

Case, Lockwood & Brainard Co.,  
Hartford, Conn.  
Conde Nast, Inc.,  
Greenwich, Conn.  
Christian Science Publ. Soc.,  
Boston, Mass.  
Duncan Lithographing Co.,  
Hamilton, Canada  
Fort Orange Paper Co.,  
Castleton, N. Y.  
Ginn & Company,  
Boston, Mass.  
Government Print. Office,  
Washington, D. C.  
Robert O. Law Co.,  
Chicago, Ill.  
Southern Press,  
Montreal, Canada  
Rand, McNally & Co.,  
Chicago, Ill.  
Review Print. & Stat'y Co.,  
Decatur, Ill.  
Strathmore Paper Company,  
Milton, Mass.  
Mittineague and Woronoco, Mass.

How much would it be worth to *you* to have perfect weather for printing every day in the year . . . to get good work and maximum production in spite of alternating dry spells and wet spells in summer, and in spite of the dry heat of steam radiation in winter? Would it not reduce your costs *substantially*, and increase your production and profits *substantially*, if your plant always operated under ideal atmospheric conditions?

You can't control the weather, but you can maintain *uniform relative humidity* in your workrooms—and that is what counts in a printing plant.

Install Bahnsen Humidifiers, be independent of the weather. An interesting and valuable booklet, "Printing With Conditions Just Right," will be sent to you on request.

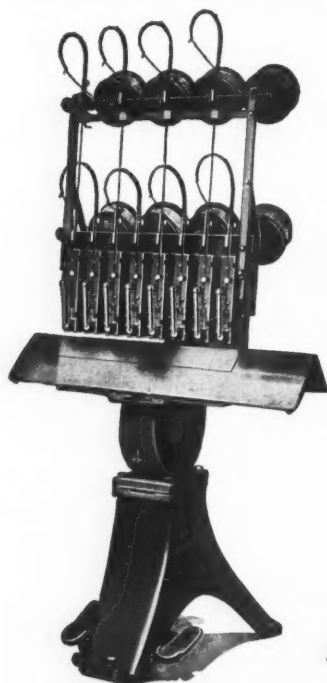
**The BAHNSEN Company**

93 Worth Street, New York

General Offices and Factory: WINSTON-SALEM, N. C.

## BAHNSEN HUMIDIFIERS

prevent inaccurate register due to shrinkage or expansion of paper, and eliminate feeder troubles, smutting, offset, etc., due to static electricity . . . ASK BAHNSEN USERS!



Combined Flat and Saddle Table

## The BOSTON Multiple Wire Stitcher No. 17

Multiple wire stitching is interesting a large number of printers and binders. Production economies are reflected in the reduced cost of a large variety of work. No. 17 Boston was designed for check book and pamphlet stitching and handles both classes efficiently and rapidly. Two to ten heads can be mounted on the 20-inch crosshead and are instantly adjustable to the work.

Capacity, 2 sheets to  $\frac{1}{8}$  inch; speed, 200 stitches per minute for each head; minimum space between staples,  $1\frac{1}{2}$  inch; one touch of treadle operates all heads in unison. Standard equipment includes two heads, flat and saddle table, centering device for saddle work

GENERAL SELLING AGENT

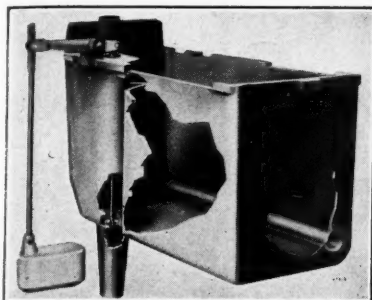
**American Type Founders Company**

Sold also by BARNHART BROTHERS & SPINDLER, all selling houses; in Mexico and South America by NATIONAL PAPER AND TYPE COMPANY; in Canada by SEARS COMPANY CANADA LIMITED, Toronto - Montreal - Winnipeg

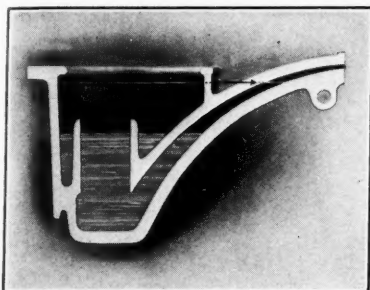
SET IN NOVEL GOTHIC WITH FRANKLIN GOTHIC HARLEQUINS MODERNISTIC BORDER

# Metal Handling Talks

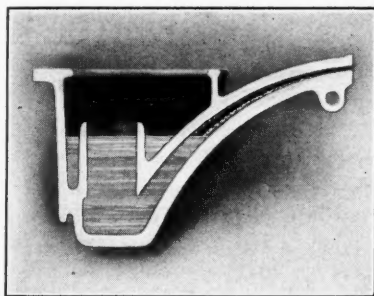
No. 3 of a Series



The Monomelt System maintains constant level in the lower pot through a float controlled valve. It feeds to the lower pot just the amount of metal drawn out by the cast, in other words, the Monomelt feeds as the lower pot casts.



The Monomelt System prevents "low metal" troubles—one of which is here illustrated. When the metal is at the low level indicated above (without Monomelt) the plunger must force out four times as much air as when it is at the high metal line. The vents cannot handle the excess air and the result is a hollow slug.



Another result of low metal is the fouling of the throat. As the metal level lowers, the concentration of dirt is increased and the dirt and oxidized metal are deposited along the throat, as indicated in the diagram. The Monomelt System avoids both these costly troubles by maintaining an absolutely constant level of metal in the machine pot.

By delivering at all times a sound, solid slug, the Monomelt cuts dry mat troubles, saves make-ready time, decreases proof-readers' errors, gives a clean, high quality reading page.



## Continuous Operation

Continuous operation of line-casting machines, essential to low cost production, can be accomplished only by doing away with expense factors that tie up machines and cause "downtime". Fouled plungers, squirts, fouled throats, damaged moulds and ejector blades, to say nothing about hollow slugs and low lines, are some of these "red ink" items eliminated by the Monomelt System, which also throws out that old nuisance, the remelting furnace. A constant supply of clean metal, at ideal casting temperature, is accomplished. Continuous operation becomes a reality. Increased production and reduced costs are the results.

Hundreds of newspapers, large and small, type compositors, printers and publishers in U. S., Canada and foreign countries have eliminated the metal furnace, speeded up production and stopped composing room leaks by installing the Monomelt System, which pays for itself in less than one year.

**Electric or Gas Monomelt Units for Linotype, Intertype, Linograph, Ludlow, Elrod and Monotype.**

**"Why melt metal twice to use it once?"**

# MONOMELT

SYSTEM

THE MONOMELT CO.

1621 Polk Street, Minneapolis, Minn.

Sole Agent for the British Isles: H. W. CASLON & CO., LIMITED, 82 CHISWELL STREET, LONDON, ENGLAND  
For Holland and Belgium: JOSEPH KELLER, 63 HEERENGRACHT, AMSTERDAM, HOLLAND

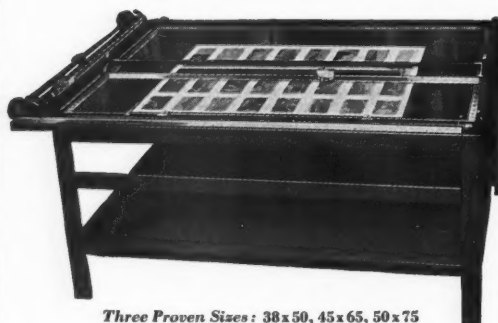
Please Mention THE INLAND PRINTER When Writing to Advertisers.

# Better Line-up

*will give you the advantage*

*The* **Craftsman**

## Geared Line-up Table



Three Proven Sizes: 38 x 50, 45 x 65, 50 x 75

... at the New Low Prices  
brings you perfect Line-up

All features but the lighting are the same.  
This is omitted; that's why prices are lower.

You get the same superb accuracy, from the same geared straight-edges that lock in position in the same manner,  $2\frac{1}{2}$  inches,  $\frac{1}{8}$  inch, and flat on the sheet. No torn sheets — no holding up of straight-edges by hand while moving them across the table. The same Automatic Ink Liners produce the same hair-fine sharp ink lines. The same quick-action sheet grippers and guides insure the same rapid and accurate positioning. The New Craftsman Line-up Table is built in the same three sizes, proven right by experience, 38" x 50", 45" x 65", 50" x 75". Only the price is smaller. Otherwise you get the same unfailingly accurate precision device.

If you are still depending on old-fashioned, makeshift or indifferently accurate line-up paraphernalia, this is your opportunity to get the best at a figure never before obtainable. Write us and tell us just what kind of shop you run and we will tell you which of the three Craftsman will serve you best, and the cost. Better write today.

**Craftsman**

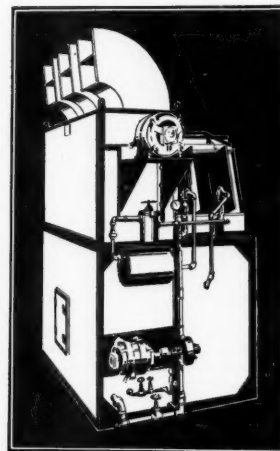
**Line-up Table Corporation**

*Makers of the World's  
Leading Line-up Device for Printers*

49 River Street Waltham, Mass.

# YORK

## Air-Conditioning Unit



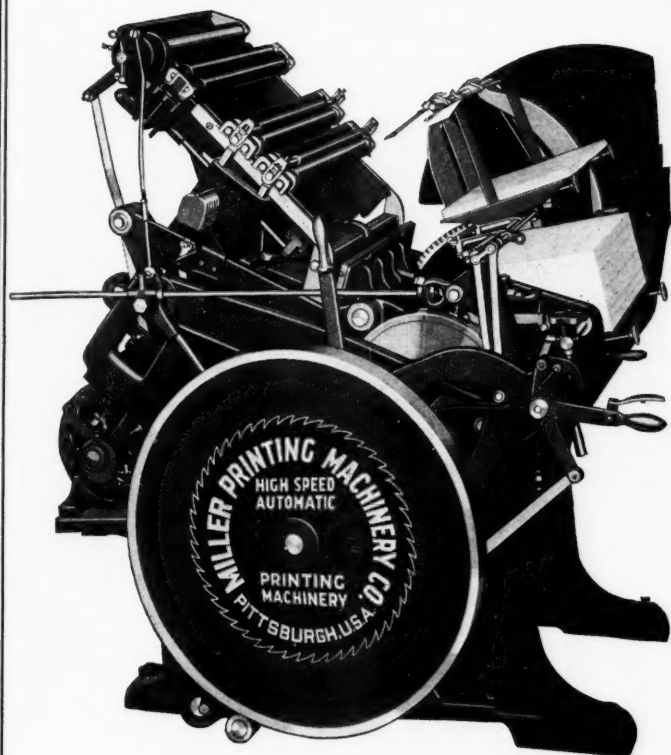
*opens new  
profit possibilities*

**D**EVELOPMENT of this remarkable Unit brings complete, automatic air conditioning down to a simple definite business proposition that a man can sink his teeth into and understand. *It makes of air conditioning a problem no more complex than the purchase of any single other piece of plant machinery.* Installation is no problem. The Unit is connected to water, electric and steam lines. Controls are set and it's ready to operate. There is no central system. There are no distributing ducts. Just a Unit—or two, or three, or more as may be, in one or several departments, working independently. Naturally, it costs less this way than by older methods. The result is a perfectly conditioned department or plant. *And that means more profitable production!* Write us for more complete information. York Heating & Ventilating Corp'n,  
1553 Sansom Street, Phila.

YORK  
AIR-CONDITIONING  
UNIT

**YORK HEATING  
& VENTILATING CORP'N**  
Philadelphia

# Impressions Per Hour? Cost Per 1,000?



## MILLER Master-Speed Jobber

"The Printer's  
Greyhound"

Running Speed: 2,000 to 3,600  
Per Hour.

Sheet Size:  $3\frac{1}{4} \times 5\frac{1}{2}$  inches to  
11 x 17 inches.

Feeder: Improved type which  
eliminates all racks and gears —  
6½-inch capacity.

Delivery: Printed side up — 7-  
inch capacity.

Operation: Acme of simplicity  
— easily mastered by any platen  
pressman.

**T**HE answers to these questions supply the only correct basis on which to accurately determine the present and future profit possibilities of any job-printing business. If your production is *low* and your costs are *high*, as compared to averages established in MILLER MASTER-SPEED JOBBER-EQUIPPED SHOPS — well, what are you going to do about it?

We have some comparative figures compiled from Typothetae Composite Statements of Production and Costs that will help you decide this important question — sent free on request, together with descriptive literature, samples of work and other interesting Master-Speed data — no obligation. Send for it today.

## Miller Printing Machinery Co.

(NAME CHANGED FROM MILLER SAW-TRIMMER COMPANY)

PITTSBURGH, U. S. A.

ATLANTA, 203-204 Throver Bldg.  
BOSTON, 603 Atlantic Avenue  
CHICAGO, 40 South Clinton Street

DALLAS, 509 South Akard Street  
LOS ANGELES, Printing Center Bldg.  
DETROIT, 619 Wayne Street

NEW YORK, 60 Beekman Street  
PHILADELPHIA, 141 N. 12th Street  
SAN FRANCISCO, 613 Howard Street

Miller & Richard, Toronto, Winnipeg, Vancouver

Lanston Monotype Corp., Ltd., London, England



# THE INLAND PRINTER

*The Leading Business and Technical Journal of the World  
in the Printing and Allied Industries*

J. L. FRAZIER, Editor  
MILTON F. BALDWIN, Associate Editor

Volume 83

MAY, 1929

Number 2

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Published Monthly by

**THE INLAND PRINTER COMPANY**

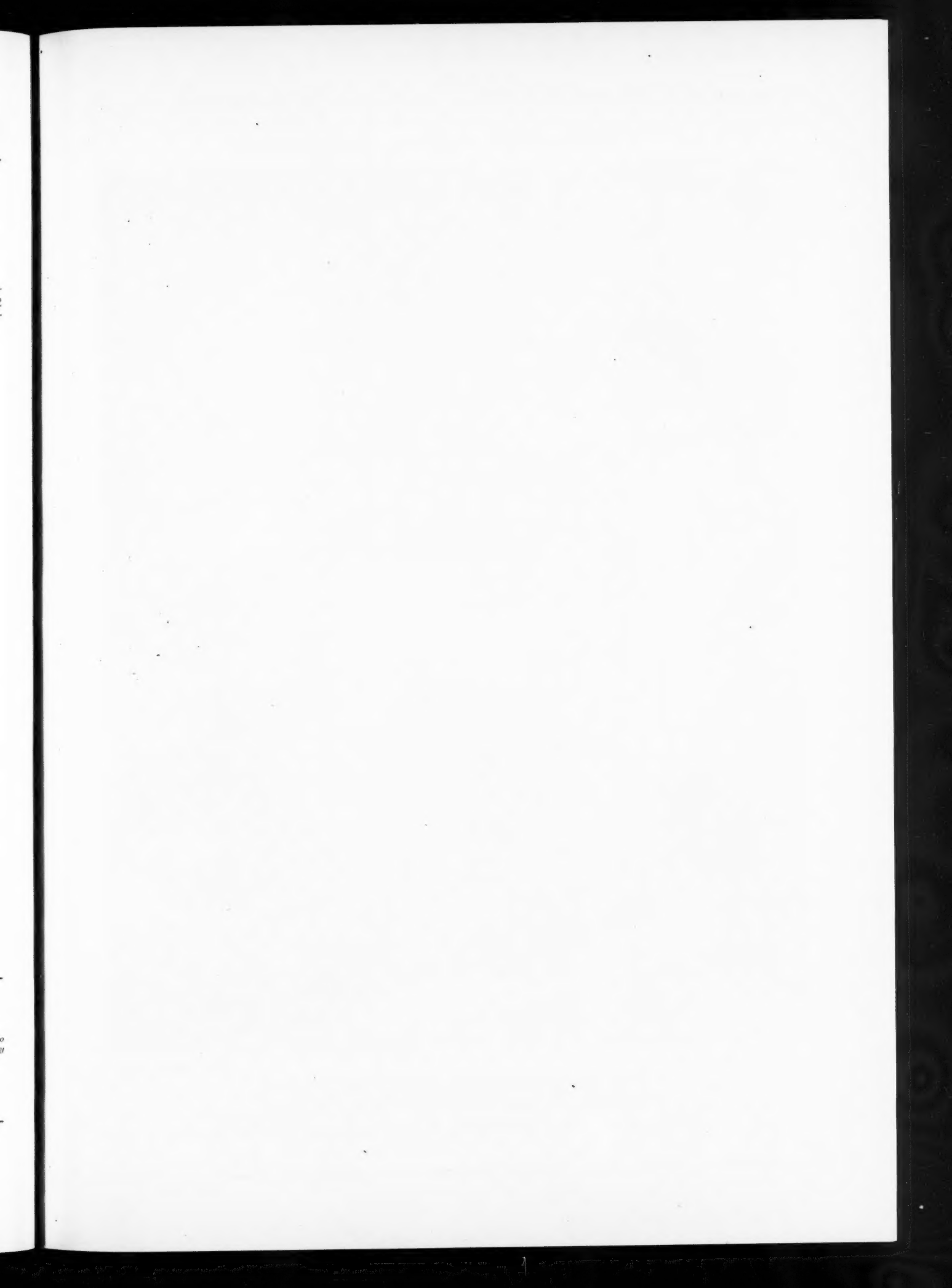
New York Advertising Office,  
1 East Forty-second Street

330 South Wells Street, Chicago, Illinois, U. S. A.

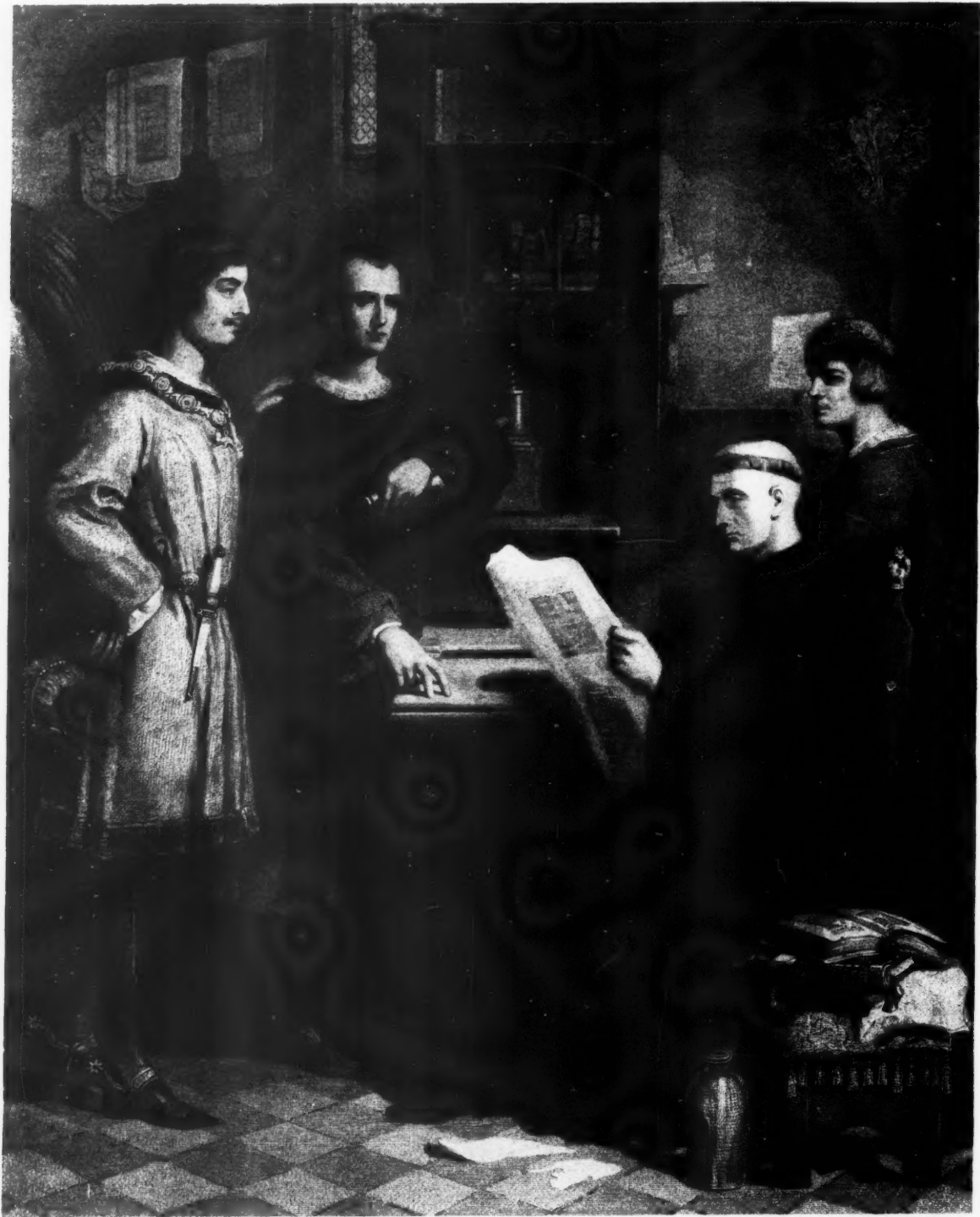
Address all communications to  
The Inland Printer Company

Terms: United States, \$4.00 a year in advance; single copies, 40 cents. Canada, \$4.50 a year;  
single copies, 45 cents. Foreign, \$5.00 a year; single copies, 50 cents

Entered as second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under  
Act of March 3, 1879. Copyright, 1929, by The Inland Printer Company



A PANTONE REPRODUCTION



*James E. Doyle, pinx<sup>t</sup>.*

*Will<sup>m</sup> Walker, Eng.*

CAXTON SUBMITTING HIS PROOF SHEET, 1477,  
TO JOHN ESTENEY ABBOT OF WESTMINSTER.

*From a copy in St. Bride's Technical Library, London. by permission of the Governors.*